

filmstrips, records or the radio. It is therefore natural that the picture presented to us here should be a positive one. Our experts may be criticized for a little too much optimism. We occasionally get the impression from their articles that many problems can be solved by simple recourse to a film, a filmstrip, a play or a flannel board. It is only fair to add that one of these articles points to limitations in the virtues and efficacy of audio-visual techniques.

It might be wished that our authors had dwelt more on the organization and administration of audio-visual services. Unesco has given thought to this problem and recently submitted to the Administrative Committee on Co-ordination of the United Nations Economic and Social Council a draft scheme for the organization, at a national level, of an audio-visual service which would give particular study to questions of staff and equipment. This document, which was warmly approved by the ACC, is to be expanded and will probably be published by the Economic and Social Council. In that way one gap will be filled. Unesco has, moreover, included certain activities of the kind in its 1957-58 programme. This programme includes the organization of a seminar on audio-visual aids, to be held in South-East Asia in 1958, as a sequel to the Messina Seminar (1953),¹ and the publication of pamphlets on a rural radio-forum in India, the use of television in workers' education in Japan and the training of radio technicians for underdeveloped countries. Unesco will ask Member States to collaborate in a survey of the results of many pilot projects being carried out in their territory or in territories they administer. It is also planned to launch, probably in India, a pilot project on the use of television in fundamental education. The Organization is also helping to operate the Latin American Educational Films Institute and is giving direct aid to Member States by supplying experts, fellowships and equipment loans under the Technical Assistance programme.

We may leave aside the factitious problems which long occupied the attention of specialists, mentioning only one of these by way of example: the comparative value of films and filmstrips. Everyone knows today that films are not intrinsically superior to filmstrips nor vice versa. Use must be made both of films *and* of filmstrips, *and* of all other audio-visual aids. 'The secret of effectiveness does not lie in any one document, whatever its value, but in the series; the effect of documents is cumulative'.² Of course, our authors are not in such complete agreement upon all principles, and that should not surprise us, for pedagogy—including teaching by the use of audio-visual aids—has not yet, for all its achievements, reached the exactness of a science. On some points opinions may still differ. However, it is interesting to note that the divergencies, which till recently were still frequent among specialists in audio-visual techniques, are markedly diminishing. Proof of this may be had by reading, first, a Unesco publication³ dating from 1952, a collection of articles in which contradictory opinions were not infrequent, and then the present Bulletin, in which the arguments point with some consistency towards the same conclusion.

Now for a few words about the arrangement of the present number. It starts with a series of articles on audio-visual aids considered as a whole; the articles summarize the experience of their authors. There follows an account of the use of drama in villages, a technique which, though quite often employed, has not been much written about. Next come two articles devoted to radio. We should have liked to give much more space to the role of wireless in school and out-of-school education. Audio-visual aids are often discussed with almost exclusive reference to visual aids, radio being left out of the story. Moreover, its use has stirred up, and continues to arouse, controversy not all of which helps to clarify the matter. We should therefore like to suggest that specialists, on the basis of their own experience, examine the case put forward by a distinguished

1. See the report on this seminar (document Unesco/MC/22 of 13 September 1954).

2. Article by Mr. Lefranc.

3. *Visual Aids in Fundamental Education*, Unesco, Paris, 1952.

member of the Unesco Executive Board in these terms: 'I do not say, for the simple reason that I do not think, that teaching by radio is superior to a teaching based on direct contact between a teacher and a small number of pupils. I would only say that teaching by radio can render exceptional, specific and irreplaceable services.'¹ The last article deals with television, although this has not yet played much part in the development of fundamental education. The views expressed remain therefore in the realm of theory, though it is to be hoped that they will find practical application within the near future.

This issue must not be expected to provide solutions to every problem. But just as the specialists in audio-visual aids recommend the use of the 'series' with 'cumulative' effect, so we hope that the following pages will be read as part of what Unesco has already published on the same subject (see below). Our purpose would, moreover, remain unfulfilled if we did not express a hope that the articles now submitted for our readers' attention may stimulate numerous reactions, ranging from criticism to approval and, including, of course, additional information. We shall be only too happy to reproduce such contributions.

SOME UNESCO WORKS ON AUDIO-VISUAL AIDS IN FUNDAMENTAL EDUCATION

In the series *Press, film and radio in the world today*:

- Canada's Farm Radio Forum*, by John Nicol, Albert A. Shea, G. J. P. Simmins. R. Alex Sim, editor. Paris, 1954.
- Low cost radio reception*, by Claude Mercier. Paris, 1950.
- Professional training of film technicians*, by Jean Lods. Paris, 1951.
- Radio in fundamental education in undeveloped areas*, by J. Grenfell Williams. Paris, 1950.
- Television and rural adult education; the tele-clubs in France*, by Joffre Dumazedier, assisted by A. Kedros and B. Sylwan. Paris, 1956.
- The use of mobile cinema and radio vans in fundamental education*, by Film Centre. London, 1949.
- Training for radio*, by Maurice Gorham. Paris, 1949.
- Visual aids in fundamental education*. Paris, 1952.

In the series *Reports and papers on mass communication*:

- A manual for evaluators of films and filmstrips*, by Mary L. Allison, Emily S. Jones, Edward T. Schofield. (No. 18, May 1956.)
- Cultural radio broadcasts; some experiences*. (No. 23, December 1956.)
- Television and tele-clubs in rural communities; an experiment in France*, by Roger Louis and Joseph Rován. (No. 16, July 1955.)
- Use of kinescopes in adult education*, by Joffre Dumazedier (in preparation).
- Use of mass media in adult education*, by Joseph Rován (in preparation).

In the series *Education abstracts (EA)*, *Educational studies and documents (ESD)* and *Monographs in fundamental education (MFE)*:

- How to print posters*, by Jerome Oberwager. (ESD, III, 1953.)
- Museums in education*. (EA, Vol. VIII, No. 2, February 1956.)
- Some methods of printing and reproduction*, by H. R. Verry. (ESD, XI, 1955.)
- The healthy village; an experiment in visual education in West China*. (MFE, V, 1951.)
- The use of museum techniques in fundamental education*. (ESD, XVII, 1955.)
- Visual aids in fundamental education*. (EA, Vol. VI, No. 4, April 1954.)

1. H. Laugier, *Responsabilités et carences de la radiodiffusion dans l'équipement scientifique et technique de la France*. Address given at the Sorbonne, 1957.

Miscellaneous documents and publications:

Catalogue of visual aids for fundamental education; selected publications, films, filmstrips. Paris, Unesco, 1955.

Child welfare films; an international index of films and filmstrips on the health and welfare of children, prepared by the United Nations Educational, Scientific and Cultural Organization and the World Health Organization. Paris, 1950.

Filmstrips on Unesco subjects. Paris, Unesco. (WS/047.100 of May 1957.)

Final report of the study course for producers and directors of educational and cultural television programmes. London, 1954. (Unesco/MC/23.)

Manual for Unesco travelling library of visual aids for fundamental education. Paris, 1955.

Report on the seminar on visual aids in fundamental education, Messina (Italy), 29 August-25 September 1953. (Unesco/MC/22.)

Unesco Films. Paris. (WS/076.81 of 2 August 1956.)

AUDIO-VISUAL AIDS IN A COMMUNITY EDUCATION PROGRAMME

FRED WALE

Throughout the world as never before man is employing audio-visual aids in the struggle for the mind of his neighbour. The commercial world uses them to sell soap; the political world, a way of life in the present; the religious world, a way of life in the future. Some of the uses are dubious and dull and force the medium into misbegotten paths. Others have a high purpose and thus elevate the medium to a level of constant, rewarding service. It is, of course, of the latter that we write. We will attempt to describe in the following pages the way in which audio-visual products can serve a programme of community education, combining dramatic presentations with profoundly human goals.

Perhaps it will be best to define what we mean by 'community education' so that we may understand each other clearly. This may not be your definition, nor the accepted one. But you will grant us that it is ours and as such, since we cannot in this paper have refinement through discussion, it will serve as a point of departure. Actually our definition is quite simple and takes almost literally the obvious meaning of the term. We are thinking of a programme in which the fundamental aim is the education of the community. We are not confusing it with a community development programme where the accent, either by intent or default, is on the construction of something. We aren't even including learning to read and write, although we would grant a certain difference between that and solving a water problem.

It is not difficult to visualize and define an educated man. It is more difficult to define an educated community. We would think an educated community would be one which used all its resources to discover how to make the democratic way of life the basis for physical, economic, social and spiritual growth. Let's try this definition on the two examples above—solving a water problem and learning to read and write. The technician who knows how to help a community provide itself with pure water is clearly one of the resources toward which the community must turn. If, in the solution of this problem, the techniques used are not an integral part of those used by the community in its effort to build a strong, democratic relationship between its neighbours, then the technician is foreign to the educational growth of the community.

If a community is not using every resource to eliminate illiteracy, then it will be that much more handicapped in its effort to discover the democratic way of life. However, to be literate is not to be democratic. The world is full of highly literate communities which have not yet discovered and apparently have little wish to discover the meaning of democracy. Perhaps now our meaning is clearer. At least it can be seen where we put the accent and this is important, for it indicates what we will expect of audio-visual materials.

Just as a literacy programme or the effort to bring pure water to a community is not an end in itself, but an opportunity that serves a greater purpose, so audio-visual products are not programmes in themselves. Often this is not clearly understood. The professional or technician who earns his bread and butter in the medium sometimes befores the issue. He wants it to be the goal, rather than the servant of the goal and he resents being placed in what he considers a secondary position. Of course, the medium is not secondary, but equally it is not primary. It is complementary to the educational force that is stirring like yeast in the body of the community. Inspired production and use of audio-visual materials can stimulate and further arouse this educational force. This is the great challenge for the medium and for those who produce it.

At the moment of writing we are attending a workshop of teachers from the schools of Washington County in Hagerstown, Maryland. The subject is 'The use of television in the public school of Washington County'. Half the teachers present were involved



To gain and hold the interest of the audience, audio-visual programmes have to be geared to the problems of the people and to their educational solutions.
(Photo: Division of Community Education, Department of Education, Puerto Rico.)

with television broadcasts last year. The other half will be drawn into the closed circuit next year. An important contribution will be made by this experiment in television for public school education, but the most important contribution is being made daily by these classroom and 'studio' teachers every time they sit together, in small groups or large assemblies. Their major concern is a sound educational programme. This is the primary concern of the workshop. They discuss television as the latest invention in communication. For long intervals it would appear to have been forgotten. When it does return to the floor, it does so in its role as a complement to good teaching.

And so it must be in a programme of community education. Community education is not the purchase of a sound-truck fully equipped with all the latest projection equipment, commissioned to ride into the hills, the plains or the desert to show films to the people on subjects someone not in the audience considers important that the audience should see. It isn't a Walt Disney cartoon on the effects of impure water followed up by a simple, attractive poster of Indians in their native dress. It isn't a loudspeaker set up in the plaza exhorting the people to follow the directions of the mechanical voice. It isn't flip-cards, flannelgraphs, filmstrips, puppets or any of these useful inventions. It is none of these and all of these. It is all of these when they are so closely interwoven into the fabric of the whole that the fabric would be torn if they were removed. When the writer, the film maker, the graphic artist and the educator are one, in complete harmony on purpose and the means to achieve this purpose, then and only then will the above media be used successfully in a community education programme.

This is the way we strive to have it be in the community education programme we know the best—the Division of Community Education in the Department of Education, San Juan, Puerto Rico. Here for the past seven years the producer and the educator have worked toward a common end. It would be no exaggeration to say that today this goal is being achieved as never before. It is out of the richness of this living experience in developing audio-visual materials within a total programme that we feel justified in presenting our ideas. They are ideas of group experience rather than one man's thinking.

It seems to us almost self-evident that an audio-visual production group would be needed if a community education programme is to succeed, and also that the only reasonable place to put such a production unit would be within the programme it serves. Unless this is done it would be difficult to achieve identification between producer and user. It is time-consuming and ultimately unsatisfactory to search for usable material made by some other group in some other country for some other purpose. And it will be a frustrating hunt because little or nothing, adaptable or not, has been produced in the field of community education, if you accept our definition of that term.

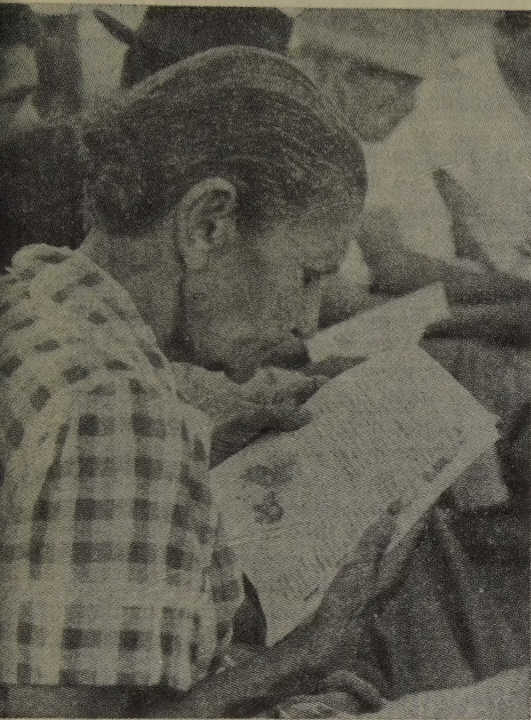
If you should decide to look to others for useful material, we predict that it will not be long before you conclude that the little you may be able to produce for yourself is more in line with your needs than the material you may hope to reconvert. If we were working in a community education programme in another country, we would rather have a filmstrip produced on location, than the best film made in our Division here with its Spanish sound track, its island music and country actors. This is not to say that materials made outside the environment cannot serve a purpose (we have used with great profit two documentary films made in Mexico), but their highest function is to supplement and give direction to what you yourself can do.

WHAT TO PRODUCE?

Let us assume then for a moment that like ourselves, you are fortunate in having some means of production within your own programme of community education. The next question would seem to be . . . How shall we use this opportunity? What shall we say? This is a question we have been asking ourselves over the years and ask afresh every time we sit together. There is no simple answer. By turning again to the definition of the term 'community education' we may find some direction of *what* to produce as well as what *not* to produce. If our concern is with the process by which men bring about growth in their lives, the themes we will present in our products must reach into the hearts of men, into the places where men grow. Sometimes we may show growth in a people by portraying a community in action, but the nature of this portrayal must be inspirational. There is a time and it is important, when the community must know the technical facts about laying a pipe, grading a road, erecting a roof, constructing a latrine. And perhaps audio-visuals can help with this. But this is not what we mean here. Programmes of audio-visual emphasis that best serve the deeper intent of community education deal with people, not things. The doing of things together is important but only as this enriches experience and provides a third dimension for discovering the democratic approach to life.

In other words, audio-visual materials, whether they be printed text, graphic illustration or film, that do not portray and dramatize this struggle of man's victory over dependency, authoritarianism, unenlightened leadership, self-negation or the many other forms in which the enemies of democracy appear, serve in only a limited capacity. Unfortunately it is less difficult to describe how a man and his neighbours built their wells, the steps by which they solved the physical problem, than it is to depict dramatically the most important element in this activity, the community growth that came about before, during and after the manual effort. But this is the element that must be understood. It is almost the only important element that must be understood and preserved in community education work. The latrine, the road, the bridge, the well are not important as ends in themselves. Dependent communities have used sanitary conveniences for ages. This did not make them aware of the forces that would enslave them and their liberties. Families in authoritarily controlled communities use toilets just as other families do. Audio-visual materials that play up aided-self-help features without getting below the surface level of material accomplishments will be of little use if you are serious in your intent.

Audio-visual materials, if they are going to reach into the heart of the problem, must challenge the forces that lie as obstacles in the path of fulfillment. In a dependent society (where for generations there has been little or no question of the role of the majority . . . timid, self-negating, waiting . . . and no question of the role of the leader . . . the man who solves every problem . . .), the audio-visual materials we produce, if they are to be effective, must dramatize the timid man, the man who, though proud and generous in the quiet dignity of his rural setting, has yet to be aroused to the full force of his collective power. He must be helped to understand the difference between planning for a people and the people doing the planning. He must be helped to want to plan, to participate



Audio-visual materials, whether they be printed text, graphic illustration or film, should illustrate the struggle of man for a democratic life.

in planning. The products must show how people can express faith in themselves; they must challenge the authoritarian concepts of those who deny this faith. And in this we are not referring to any particular country or to any one political doctrine. All countries, regardless of their governments, have authoritarian people who unfortunately exert a certain negative influence over the lives of some people and some communities.

Perhaps it would be well to be more specific about the kinds of audio-visual subjects we would include in a community education programme. Here are some examples.

'The rights of man'. This theme, no matter through what media used, gives us a broad opportunity for helping members of a community understand their rights as citizens within a free democracy, it being clearly evident that no community education programme aimed at democratic growth would be permitted to develop except within a free democracy.

'The rights of women'. The theme above would refer to *man* generically; in this case it would have to do with women specifically. What is the cultural role of woman? How free is she? How much may she participate in what is traditionally thought of as an area for men only?

'The timid soul'. This is not meant facetiously. The community is full of men and women with dignity and courage who paradoxically keep quiet on many matters having to do with their communal living, simply because they have never faced the fact that they have the right as free citizens to know and to participate in all matters concerning the common good.

'The arrogant leader'. He may be arrogant from very bad motives, but he can also be arrogant because he believes that out of an inner goodness and wisdom, he is the one best equipped to make the decisions. The field on which this enemy of democracy will be brought out into the open is the community meeting—fully attended, conti-

nuously held. Community education must dramatize this sickness of the spirit with the same vigour that it depicts the sickness that comes from bad water. Don't be confused and say that by so doing you will be 'making' and 'breaking' the leadership of a community. That function is the right of the people and will be done by them if through free assemblage they have the opportunity to examine and act upon this problem. Our responsibility is to help them clarify the issues.

'The scientific approach to a problem'. This is synonymous with wanting to know the truth. It is in harmony with the democratic process. To live in a democracy is to live intelligently, where all the available facts can be discovered for the searching. The fellow who does not think this is important or would like to keep the neighbours ill-informed or misinformed is paralleling the arrogant leader. Dramatizing this theme gives us the opportunity to trace the close relationship between the man with the technical knowledge of a physical problem and the will of the people. It also dramatizes the relationship between a 'government' and 'its people'. A government that wants to do all the planning for the people; a people that feel lost unless the government takes all the initiative; a government that is not threatened when the people express a desire to know more and participate in matters affecting their lives; a people who discover the meaning of 'over-all planning' and can fit their own growth into the wider circle.

These are five examples of subject matter. They by no means exhaust the field. They are offered only as a clarification of the kind of audio-visual materials we believe will best serve a community education programme. As examples they are taken from the many themes that have been developed and are currently being worked on within the production units of the Division of Community Education. Writers, film makers, graphic artists and printers in the Division have joined forces to produce vital materials on these subjects and subjects like them. They have done it through article, story, film, poster, mural newspaper and much graphic illustration. We are printing our twentieth book (*The Rights of Man*, 120 pages), and our fortieth film (*El Cacique*, the authoritarian leader, a 30-minute dramatic documentary). A single theme is produced in all media we employ. The theme 'the rights of man', for example, is produced by us in book, film (in this case two films with different approaches), mural newspaper and poster.

THE PRODUCERS AND THEIR MATERIAL

We include this information, however, not for the purpose of saying that the only media are film, book, mural newspaper and poster, but so that you may know we speak on the strength of some years of working with audio-visual products. These four media happen to be the ones we found we could use best. We do not advocate films just because we have used them. And as everyone knows, it isn't so much the medium you use as what you say in the medium. We would not change the content of our audio-visual programme if all we had was a duplicating machine. Remember that the best dramatic documentary was a written story long before it became a film, and a story can be reproduced with illustrations on a dittograph. It can be read out loud in a 'book meeting' and understood through discussion and even dramatized whether the audience is literate or not. In other words, one does not have to wait for 'high-powered' equipment in order to use audio-visual materials. The producer begins with what he has, even if it is no more than paper and pencil and, let us hope, a lot of imagination.

Of course the more opportunity you have for employing the highly developed means of communication, the greater your responsibility for guaranteeing full, creative expression for all artists and writers, while at the same time holding close to the purposes as outlined above. Those who produce the materials must be challenged by the breadth of the field and they must not feel they are hemmed in by didactic limitations. With each new subject they must see new possibilities of relating dramatic presentation to increased understanding. The writer is concerned with how creatively he can depict the selected subject. The educator is concerned with how well this depiction enters the

thinking of the community. The two concerns welded as one will contribute to a successful community education programme.

The writers, film makers and graphic artists of the Division of Community Education know what this means and strive to achieve it. It did not happen from the beginning. It was something, as with all human endeavour, that had to be lived with to be refined. And of course this refinement will never stop. It is a daily challenge. What is said with typewriter, camera and engraving tool is today a reflection of the inner spirit of those who express it, while at the same time portraying truth to the men, women and children in the communities where the Division is working. The beauty and sincerity of this expression, the imagery and the creative line used in these three media, are such as bring great enjoyment and understanding to every member of the family. It would not be wrong to say that a new kind of renaissance is under way as the result of the sharing of these experiences, both within the staff membership itself and within the community. Within the community there is a new discovery of the world around them, a renewed awareness of the beauty of nature.

The creative artists in all media of the Division's production programme approach their task in a workshop setting. These men, as much as any others, are responsible for the reawakening of our cultural expression in its many forms—music, writing, painting, engraving, woodcut, dance, photography, cinema. Recognition is coming from home and abroad. Awards are made and exhibitions of our work are held in the world centres of art, music and film, but all such honours only succeed in sending us back with humbleness of spirit to re-dedicate ourselves to the challenging task of living purposefully with the men, women and children of the rural and urban communities of Puerto Rico.

And now finally a word about the effective use of audio-visual materials. If these materials have been creatively produced, they must be creatively used. It would be wasteful and discouraging to place carefully designed educational products in the hands of someone who by training and by nature is no more than a 'projectionist'. A well-lit screen and a clear loudspeaker are important, but only insofar as that is where you begin. If your community education programme has the same goals as those expressed above, you will undoubtedly have a group of field workers whose role in the community is an educational one. They will need to be a part of every product, so that nothing comes as a surprise. They will need to preview, discuss and plan the content of every product and know beforehand the best ways to draw this understanding out of the community. They will never be guilty of the old practice, now fortunately rejected by those who through exposure have developed increasing faith in people, of using a film or any other animated image as bait for insuring themselves an audience for someone to address. Audio-visual materials will have the greatest success when they are presented with the same love and respect for every man who views them as that which motivates the programme in which they are used. A good field worker is too well informed on the clear purpose of an integrated audio-visual product to fall into the trap of using it in a sloppy, indifferent way. He will know when to present the book or the film, how to get the most from it, how to stimulate a discussion based on it and how often to repeat it. He will be the one to advise on its strengths and weaknesses and what should come next.

Thus in this spirit we must set about the task of launching and developing an audio-visual programme in community education. We will never reach high 'C', although we may find that we have a prima donna who will want to hit it for us. If our approach is sincere, if we really believe in the democratic process within our own shop as well as 'theoretically' for the people in the communities (and this is perhaps the hardest test we can give ourselves), then we won't worry too much about those who are out of step with the co-operative effort. As in the case of the out of step community leader, the group itself, if it is healthy, will either bring the prima donna back into the circle or through a positive approach to the problem neutralize the harm he can do.

We are sure you will understand that in none of these matters discussed above do we

believe we have reached a place beyond that of a continuous need to be more alert to the tremendous task before us. We need counsel and evaluation and this we receive with the same openness of heart with which we share whatever is helpful from our own experience. It is in this free exchange of ideas that we would like best to discuss the subject of this paper. There is a certain limitation to a printed article—you can't talk back to it. We therefore anticipate the day when some rebuttal may be possible, either through the mail, in later publications or, hopefully, face to face, across a table.

FOUR YEARS AFTER

ROBERT LEFRANC

Nearly four years ago, at Messina, Unesco called together a handful of educators and about fifty men and women of good will who were engaged in some of the first concerted attempts at fundamental education. The former of these groups brought with them their knowledge of audio-visual techniques as applied to education; the others could testify to the first results obtained in the application of these techniques to fundamental education. The teachers were more familiar with the general educational problems which arise in the various school systems of the Western world; they sometimes tried to bring too much theory to bear upon their discussions with educators, who had to find empirical solutions to the new problems of technical adaptation.

The meeting proved a great success. It gave an opportunity for comparing the different trends in a type of education which was just developing; it showed the need for the systematic preliminary training of educators; lastly, it inspired many experiments which have made it possible to evaluate the principles and methods of this specialized teaching.

For several years, the Audio-Visual Centre at the École Normale Supérieure at St. Cloud has been admitting educator-trainees, whom it introduces to the preparation and use of audio-visual techniques. Some of them are active members of fundamental education teams in such widely scattered countries as Laos, India, certain States of the Middle East, North Africa and Bolivia. Their successes and setbacks, their trials and errors, are valuable lessons for their young colleagues in training. The following account evolves from their experience and a thoroughly practical philosophy, translated into a few pieces of advice.

Reports have come in from different countries, where the socio-cultural development of the peoples is very unequal. Many experiments had to be carried out under difficult financial conditions and sometimes when the political situation was highly unstable. But that makes them all the more valuable for teachers who are trying to determine the psychological and social conditions for these educational campaigns.

The preliminary sociological survey, which is always advised, was shown in practice to be particularly useful. It saves time and resources in the active stage of the experiment. It defines structures, reveals customs, acquires an understanding of hierarchies and brings to light taboos. It helps to decide whether the time is ripe for the undertaking. Where such a survey was not made, its absence was felt afterwards.

The psychological attitude of the local community at the start remains a decisive factor. Where that attitude is essentially worsened by a difficult socio-political situation, audio-visual techniques, whatever their virtues and efficacy, fail to recreate the necessary atmosphere of confidence and collaboration. They share the discredit into which

the existing administration has fallen. They are frittered away in counter-propaganda and in vain attempts at repairing damage. They stop a few holes in a wall that is collapsing.

Why was it thought that people would have to go through a slow and thankless period of training before they could understand audio-visual techniques? Was it just ignorance of their intellectual capacities? Or lack of confidence in the resources of the techniques? Or imperfect knowledge of their adaptability? Many earlier observations had, it is true, emphasized the glamour surrounding some of these media as a factor that impairs their instructional value; much was made of the blank incomprehension which greeted the initial 'ceremonies' of their use (e.g., the first time a film was shown before an African tribe). Yet all prolonged experiment has disproved these observations, which were due to such mistakes as over-hasty reporting after first contact, presentation of material ill-suited to the public, total lack of audience preparation. It came as a happy surprise to discover that even very primitive peoples in Equatorial Africa remained bewildered by a film for a shorter time than the average European is puzzled by Japanese drama. Motion picture cartoons, a highly complex medium, were able to get messages across quickly, especially when they had been designed for a specific group. It was all the easier for more accessible visual or auditory aids to win the favour of this public. Once again, on new ground, the language of the eye proved its accessibility and its potency.

Experience also showed that mass action by audio-visual techniques accompanying a campaign of information does not exclude a deeper educational impact. In evolved societies, audio-visual means are employed for educational purposes in classrooms, and therefore before small groups. It was a risky matter to apply such methods—adapted to relatively uniform groups of a few dozen people—to disparate groups of several hundreds. Would the technique retain its efficacy and educational value? Some authorities thought not, and claimed that education would yield to superficial knowledge and that propaganda would be the final result (when not already the avowed aim). But in spite of the continual shortage of educators, even of monitors, an important educational task was carried out by these means of communication.

Of course, acceptance was not always immediate. The inhabitants of technically underdeveloped countries do not share the American enthusiasm, or even the reasonable European fondness, for machinery. At the outset there is some distrust, even fear. These feelings dispelled, some peoples long remain quite incredulous of the material presented to them. Why? Some authorities say that machines and their products have something unreal about them, akin to witchcraft. Very often, we believe, an underlying critical spirit survives, of the kind which French peasants might vaunt in similar circumstances. A familiar remedy often made it possible to overcome this allergy towards the image. The myth was changed into a rite; a spectacle was transformed into action, by making the public participate in the taking of photographs or shooting of films. In many ethnic groups which were afraid of the camera and incredulous of the images, a short film made on the spot saved a situation that was in jeopardy.

On the other hand, many difficulties are encountered when use is made of audio-visual material produced in distant countries, or even in other parts of the same cultural area. Moments of pathos are greeted with loud laughter. Scenes which were thought to be exemplary are strongly resented. The public nods just as the action comes to a head. There is astonishment at the way a neighbouring tribe wears an identical costume, but no one notices the remarkable way in which olive trees are shown to be pruned. Attention is taken up by an insignificant detail which the educator had never thought of, and the essential point is lost.

Nor is that the worst. In too many cases, educators, for lack of material, insist on presenting visual documents, especially films, produced in distant lands. The intention is praiseworthy. They hope to arouse a healthy spirit of emulation, to stimulate incentive, by showing the remarkable progress made by other peoples. But when a peasant

who still uses a hoe in Equatorial Africa sees his white-skinned brother perched on a tractor, his reaction is often unexpected. Jealousy is a bad counsellor and among peoples who do not govern themselves, hatred quickly takes the place of admiration, even where this existed. Self-enclosed communities must of course be told about the rest of the world, but that knowledge must be imparted with understanding. Otherwise feelings of real frustration will be aroused which, in different cases and among different individuals, will soon degenerate into discouragement, apathy or revolt.

The experience of the past four years has made it possible to organize the production of audio-visual documents on most original lines. The followings remarks summarize the results of this work.

'Cheap' techniques have come into their own again. This has not been done deliberately as a rule, but penury seems to be the lot of most organizations which provide fundamental education. In a way, this is perhaps as well, for educators without funds have been compelled to employ neglected techniques and, by dint of hard work and research, have obtained highly interesting results with them. They might not have done so well with more costly, but less elastic techniques.

This is the case with the flannelgraph, for instance, an inexpensive instrument if ever there was one. In all climates, and with peoples belonging to widely different civilizations, it has proved immediately adaptable to a specific public, easy even for a little-trained monitor to use, an effective accompaniment to a dramatic narrative; in a word, it has proved its teaching value.

The same is true of the silkscreen process and lino-cuts, which make it possible to produce, at low cost, posters, showcards, and pictures in several colours; they give to the motivating ideas of the educational campaign a permanent visual basis, visible at all times in the streets and public places.

The same is also true of the stencil plate, which reproduces the symbols or slogans of the campaign in endless quantities

Mention may further be made of drawings on rhodoid material as used in diascopy. This is a cheap process which gives a very luminous projected image, although more expensive and less effective methods are too often preferred to it. Nor should the small printing set be forgotten, which, at low cost, supplies alphabets and primers that are often better adapted to local populations than a printed manual.

In fact, most of the missions which have enjoyed larger means and have used reputedly more costly techniques, have ended by adopting cheap and rapid production methods.

The films used are almost exclusively 16 mm., with semi-professional cameras. Many a team that started out with heavy, cumbersome, professional equipment hesitates to admit that it has had to put it aside and use light, handy material instead. The same solutions have been adopted for lighting and montage equipment. By enabling rapid, but good work to be done, the handiness of the equipment becomes the first consideration.

Original, economical methods are also employed in the production of filmstrips and slides. Under pressure of time and circumstances, teams often abandon elaborate production methods—shooting, enlarging of photographs, retouching, photographing of proofs in the right order. The work is stepped up. Colour pictures are taken with a small camera and the exposed film sent to a specialized laboratory; black and white filmstrips are taken with a small camera on negative 35 mm. film; a positive filmstrip is printed by means of a small bicontact printing box. Sometimes the procedure is even more summary: a drawing by hand on the film.

The same tendencies are noted in regard to sound media: costly records, which it is almost always difficult or impossible to cut locally, have been completely replaced by the tape-magnetophone; powerful radio transmitters whose range extends over a whole country or several countries are supplemented by a network of inexpensive stations



Films are produced almost exclusively with semi-professional 16 mm. cameras. (Photo: Centre Audio-Visuel, École Normale Supérieure, Saint-Cloud.)

broadcasting local programmes specially adapted for the people of the area, who listen to them on highly simplified receivers called 'saucepan sets'.

The decentralization and regionalization of production equipment are not merely the consequence of financial stringency. They also meet teaching needs. It happened in one district that, under pressure from administrative authority, those responsible for fundamental education had been obliged to entrust the production of their films to a commercial firm. The firm concentrated on the technical and artistic quality of the documents it produced rather than on their educational effectiveness, so that the resulting films were quite useless. This failure led to the adoption of a policy which has proved successful: local production of 16 mm. films by a two-team combination of teacher and technician. These cheaper films (costing sometimes one-tenth of the price of the films mentioned above) were certainly not of the same technical quality or finish; from this point of view they often left much to be desired. But the educational results they obtained were incomparably better, because they had been adapted for the local public. This experience has repeated itself more than once. The conclusion is that, for a fundamental education campaign organized in a country consisting of 'provinces' showing wide technical, social and linguistic differences, the local production of several films on the same subject which are well adapted to their respective 'provinces' is to be preferred to a single product—however superior its technical quality—which often costs as much as all the other films put together.

This local adaptation of documents has often been carried very far. Not only is the psychology of the average spectator taken into account, but an effort is made to speak to him in a language he understands. Teams have, for this purpose, often called upon local artists who have used new types of support (posters, films, etc.) for graphic forms and symbols, and methods of aesthetic expression familiar to the local community; in this way it has been possible successfully to transmit the desired message at the right time.

Various production criteria, which the instructors at Messina had emphasized in virtue of general educational principles that seemed especially applicable to fundamental education, have been verified experimentally. The conclusions reached supply concrete, new examples illustrating rules long followed in specialized audio-visual teaching. Here are a few of them.

Nothing miraculous must be expected from one or more isolated audio-visual documents. Any profound effect demands an unremitting effort of creation and production. The secret of effectiveness does not lie in any one document, whatever its value, but in the series; the effect of documents is cumulative (and some say, perhaps unthinkingly,

A considerable number of specially equipped vans travel across the different territories. (Photo: Studios Africa, Tunis.)



geometrically progressive). We may recall the success of series of films on arboriculture, stock farming, soil erosion, etc.

In fundamental education the different audio-visual materials are much more than documents in the strict sense of the term. They do more than merely explain, inform, and provide ocular evidence, they demonstrate what they teach. They direct the attention of individuals and the group to a combination of activities which they break up into their component parts. They have to convince people, but they must also lead them on. They propose practical and immediate use of the knowledge they offer. Their message is not so much matter for reflection as suggested action. The possibility of translating what they teach into action is, ultimately, the measure of their value.

The reports of all these teams have enabled us to lay down certain conditions for the use of audio-visual techniques in this new field and to discover interesting trends.

A team which both produces and uses audio-visual techniques should limit its field of work to a specific geographical and cultural area. Otherwise, its action will be much less effective.

Technical obstacles to the practical use of audio-visual means have been gradually overcome. Film and slide projectors have been equipped with oil lamps and battery-lighted bulbs. They are no longer faulty instruments resembling those of the beginning of the century; they are of satisfactory quality. Cinema projectors are run with small, relatively cheap generators. Robust and adapted to the tropics, they can stand up to rough country, intense heat and persistent humidity, whether these are successive or in combination. Magnetic and optical sound projectors, which were curiosities a few years ago, are now widely used. Manufacturers have perfected good magnetophones working on batteries or even with a spring. On the whole, the main obstacle to the use of audio-visual techniques in underdeveloped countries, the absence of electricity, has been overcome.

An impressive number of specially equipped lorries are covering a variety of territories. They carry equipment for the projection of motion pictures and filmstrips, radio-receiving equipment, sound recording and reproduction equipment. This is tangible proof of how the interplay of techniques is justified by the efficacy of their use in combination. According to the team and the country, emphasis is given to one or other technique: the cinema, filmstrips or radio. But the richest and most fruitful experiments have followed from the supporting action of two or three techniques.

The use of audio-visual means, even on a large scale, has by no means interfered with the teaching of reading, as some feared. Audio-visual documents, when they are quickly

understood and assimilated, have fulfilled two hopes that were placed in them: that they would meet the most urgent need and give illiterates elementary ideas and knowledge; and that they would usher in a more advanced phase of instruction involving reading and writing, the learning of both of which is greatly helped by the use of appropriate audio-visual media. These promote a certain degree of 'acculturation', and help to cover that essential stage in which an increasing number of people are led on from fundamental education to education and culture.

Finally, we may note one original feature of the use of audio-visual techniques in fundamental education. A real symbiosis is often set up between the monitor and the machine; this is unknown in school systems, owing probably to the different cultural level of teachers. Thus men and machines combine their capabilities to the best advantage. It has also been found everywhere—and this is not really a paradox—that audio-visual techniques in fundamental education are becoming increasingly independent of the human educator. In an emergency situation, and with an often tragic shortage of educators, the few teachers available are naturally obliged to make an intelligent division of labour between what can be done by machines and what must be done by men. Strangely enough, the use they have come to make of audio-visual techniques is more rational than that of their colleagues in modern school systems; the latter often waste valuable time performing tasks in which audio-visual techniques could give them very useful help.

AUDIO-VISUAL MATERIALS IN EDUCATIONAL WORK WITH ADULTS

EDGAR DALE

This report deals with a series of studies or educational programmes in which audio-visual materials have played an important part and conclusions will be drawn which the author believes to have general application. Judgements as to the effectiveness of these programmes and their transferability to other situations, especially in other countries, are those of the author.

The first report is of an experiment (1926 to 1929) financed by the Eastman Kodak Company. This study, under the direction of Ben D. Wood of Columbia University and Frank N. Freeman of the University of Chicago, launched the use of 16 mm. silent films prepared for direct teaching purposes in the schools.

Ten films in general science and ten films in geography (one reel in length, 16 minutes' running time) were especially prepared for this nation-wide experiment. About 11,000 pupils and nearly 1,200 teachers participated in the experiment.

A definite teaching plan was set up for the 12-week experiment and carefully followed. This rigorous organization would be possible only where a 'captive' audience was available. It could be duplicated in schools, colleges, prisons, armies or in factories where the workers get time off for participating. But it may not fit the specifications of many programmes of fundamental education.

The results were a gain of about 15 per cent over the control groups which did not use the films, much like those later obtained in more than 100 studies of the information gained from the use of educational films. But not every experimental class exceeded the scores of every control class and some experimental teachers made striking gains. I include this study as one of the earliest to document the high value of films in communicating information when regularly used in a planned educational programme.

We must, however, raise the issue of rigidity, of mechanization, of the uncreative mood that may accompany the careful and sometimes mechanical following of a systematic plan. Is this a necessary correlate of highly systematized and well-organized educational plans? I shall comment on this later.

Let us turn now to a study of adult education under the motivation of war-time needs. During World War II, Floyd Brooker, then head of the Audio-Visual Department of the U.S. Office of Education, headed a programme which produced a total of 457 visual aids units for use in training and retraining millions of workers in our factories.¹ These included a 16 mm. sound film, a filmstrip in most cases, and an instructor's manual. The broad scope of the work is illustrated by the areas in which films were produced: machine shop, aircraft, engineering, nursing, supervision, farm work, plastics, welding, optics and automotive. Nor was the film production confined to how-to-do-it films. For example, I have often used in my university classes the film on supervision entitled: 'Instructing the Worker on the Job'. These films were distributed at 'cost' price through a commercial distributor.

What can the specialist in fundamental education learn from this programme? I suggest these ideas:

1. A well-organized programme under able leadership in an industrially mature society can quickly and efficiently produce the industrial films needed to develop or retain industrial skills.
2. A low-cost method of distributing is a necessity. It is not enough to produce excellent films or other audio-visual materials, they must be quickly and inexpensively put into the hands of the users.
3. There must be a teacher's guide as well as instructions to the user. Indeed lack of planning for the use of audio-visual materials is likely to be a common weakness in programmes of fundamental education.
4. Principles of film production must be carefully delineated and thoughtfully followed. Here is an example: 'Each film shows a specific job selected to demonstrate basic principles common to any job of the selected type. (p. 20) The action is shown from operator's viewpoint when any physical skill is being demonstrated. (p. 20) The field of the camera must include only the material that immediately concerns the trainee. (p. 20) The commentary is always directly related to the picture. (p. 21) Slow motion, split screen, and microphotographs are used when necessary to tell the story.' (p. 21)

The two examples cited so far are of 'instructional' films for children and for adults. What about the pervasive effect of audio-visual mass media upon children and adults? Are there some ideas here which might be useful for fundamental education? The histories of the motion picture, of the comic strip, of radio and of television all are liberally sprinkled with claims and counterclaims of beneficial and harmful effects. This summer in Japan for example, there was widespread popular criticism of so-called Taiyozoku films. Do feature films, or other films shown in commercial theatres influence information and attitudes?

The Payne Fund Studies of the effects of theatrical films on children and youth (U.S. 1929-35) offered these pertinent conclusions:

Children and adults remember what they see at the movies. Incorrect information, unless the errors are glaring, is frequently accepted as valid by a large percentage of the audience. Retention of specific incidents in a film is high. Motion pictures have definite lasting effects on the social attitudes of children and the effects may be cumulative from film to film. Are these findings of value to the specialist in fundamental education?

Every nation must face the problem of whether its mass culture is improving or

1. Floyd E. Brooker, *Training Films for Industry*, U.S. Office of Education Bulletin No. 13, Washington, D.C., 1946.

degrading the personal lives of its citizens. The formal lessons of the adult educator may say one thing, the informal, painless lessons of the mass media, especially film, radio and television, may say something diametrically opposed. How can we increase the socially fruitful ideas in the mass media and decrease the harmful? At least three approaches are possible: (a) we can set up censorship bodies; (b) we can encourage greater social responsibility among producers and consumers; (c) we can work to improve tastes. Let us look at each of these three.

First, I would reject censorship since it prevents free choice. Ostensibly entered into for moral reasons, censorship often becomes political. It is essentially negative in its approach. Liberty-loving people should not give up free choice either in education or in entertainment. There cannot be wise choice without free choice.

Second, we can build the ideal of social responsibility among the publishers or producers of mass media and among its consumers. We can commend and attend the excellent. We can call attention to what we consider socially harmful. We need able social and literary critics to diagnose meaning for us.

Third, we can develop the spirit of literary and cinematic criticism. We can approach the mass media in a mood not of passive absorption but in one of active evaluation and enjoyment. In the United States this work in discrimination is increasingly being made a part of the curriculum of the secondary school.

The English Language Arts,¹ a major publication of the National Council of Teachers of English, notes the goals toward which the teacher should work:

‘ . . . As the student’s appreciation grows he should understand how the form, the rhythm or the colour tone of a piece of literature, a film or a radio drama enhance his enjoyment of it. He should leave school having developed conscious criteria by which to determine the worth of what he enjoys as art products, as social commentary, and as effective representation. . . . ’ (p. 49.)

I have discussed the use of audio-visual materials in schools, in industrial development, in mass entertainment. Let us now turn to the field of health and see how audio-visual materials have been successfully used in a voluntary health agency, the National Tuberculosis Association of the United States. For five years I was educational consultant to this association and participated with them in a study of their reading and audio-visual materials.

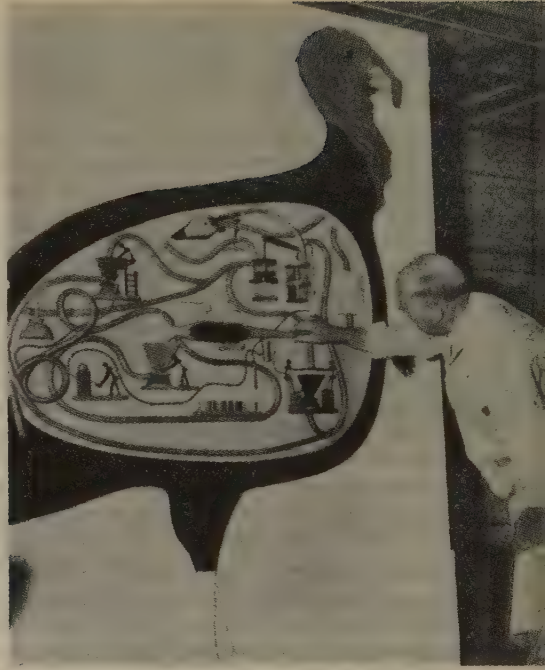
First, the materials were developed according to a definite plan and outlined in a manual titled *Building a Community Program for Tuberculosis Control*. This planning involved a systematic analysis of the needs of various publics: the doctors, the laymen, medical students, teachers, industrial nurses, and so on through a very long list. It also involved a scrutiny of all materials previously published by the society with a consequent discovery of gaps or duplications. Sponsors of fundamental education programmes now developing in many countries may not now see the necessity for this kind of planning. They may think only of their present meagre materials. But unless development is by plan, unless previous efforts are carefully studied, money and time can be wasted.

The materials programme of the National Tuberculosis Association also involved members of the staff’s Health Education Service, members of the Medical Advisory Committee, and others. It is not always easy to collate the advice and judgement of experts, and fundamental educationists may be in a hurry. But careful planning will save time. Those who have had the experience of asking many persons to evaluate a film scenario, the content of a proposed pamphlet, or the plans for a series of posters will remember that only a small percentage give useful suggestions. But the procedure does furnish a consensus of experts and it prevents gross blunders.

It is apposite at this point to consider the public we think about in the preparation of audio-visual materials of various kinds. In a country where illiteracy is high, where

1. Edited by Dora V. Smith. National Council of Teachers of English Publications. New York Appleton-Century-Crofts, 1952.

This 'talking turkey', prepared by the Agricultural Exhibit Section of the U.S. Department of Agriculture, delivers a talk, by means of an electric recording, describing the digestive tract and the need for certain nutritional feeds in the diet of all poultry. (U.S.D.A. photograph.)



knowledge of sound health measures is low, we are inclined to see only one public—a great mass of undifferentiated people. But even here some differentiation of publics may be necessary. Men do not want to read exactly the same materials as women. The new reader will accept a simpler content than will the more mature reader. The experiences of the illiterate city worker are different from those of the illiterate farmer. We must not treat people as though they were all alike in their needs or interests.

But information, alone, is not enough. Neither illiterates nor sophisticated adults operate with anything like 100 per cent efficiency on their present store of information. All of us tend to ignore information which cuts athwart our present habits. In the United States, for example, we read the warnings of the American Cancer Society about the relationship between cancer of the lungs and the smoking of cigarettes. Seemingly it has had little effect, except perhaps to cause some people to stop reading.

If our materials present certain desired information, they will likely be avidly seized upon, viewed and reviewed, read and re-read. But everywhere in the world many adults show a remarkable insensitiveness to appeals to change either their health habits, their indefensible prejudices, or their superstitions. A direct assault is not always the best approach. This means, it seems to me, that our materials in fundamental education must persuade genially, avoid always being deadly serious. I like John Dewey's advice at this point: 'To be playful and serious at the same time is possible and it defines the ideal mental condition.'

A further approach I would strongly recommend is the experimental production of fundamental education materials. I can illustrate this with our evaluation of the pamphlet *Your Baby* published by the National Tuberculosis Association. We left this pamphlet at the home of a sampling of women of varying educational attainments. A week later the interviewer appeared and asked a series of questions. We were especially anxious to discover whether the pictures were suitable and whether the language level was satisfactory for both excellent readers and readers of limited ability. Would the

'poor' reader reject it as too hard—the excellent reader reject it as too easy. Here are some of the favourable comments about the book: 'It is written plain but not childish'; 'I have never seen a book so clear and in such words'; 'The wording was smooth'; 'The pictures and headings lead you on'; 'Every mother with a child should read it'; 'Most books are cut and dried statistics, this one you like to read'; 'Anybody could understand it'; 'Most interesting book I have seen for a long time.'

Here are two objections to the book: 'Strikes too alarming a note. It is frightening. It does not give any hope. It scares you to death and makes you worry. Other books give you symptoms. This tells you to go to the doctor. Many can't afford doctors.' And: 'We don't do things like that. These X-rays and shots. We're not people like that.'

We asked 'How did you like the pictures?' They said the pictures made the book more attractive and appealing. They especially liked the idea of showing babies of different races. Here are some comments: 'I don't think of babies as white or coloured; they're just babies to me'; 'The different nationalities and races pictured make it just as it should be.'

A number of the persons interviewed were young mothers living under poor housing conditions. Here are some of the statements which reflected their attitudes toward disease and health education: 'I don't like this idea of being ashamed of disease, but most people hide it. Why, they're insulted if you say anything about diseases. When some of the children around here get bites, they get sores that don't heal. I ask their mothers why they don't take them to the Children's Hospital to have their blood tested. They get mad and say that there is nothing wrong with their blood.' 'It would be a good thing if something could be written about diseases so that people would not think there was something wrong with telling about them. So many shun away from telling that they have a disease.' 'Maybe it isn't so with your race, but in my race they hide disease. Especially the older ones. They think there is a taint to disease and shy away from telling it.'

A basic problem in fundamental education is the way in which all teaching is tied together, adequately integrated. Here are some key questions we have found useful in evaluating the ways in which films and filmstrips were used in various programmes.

1. What films worked best with what audiences?
2. What is the typical method of showing films? (a) Is it as the major part of the meeting? (b) Is it as a minor, significant part but primarily illustrative of a speech or discussion? (c) With introduction and follow-up discussion? (d) With no accompanying discussion or materials at all—completely cold?
3. How are literature, posters, and so forth, used in connexion with films? (a) Handed out before film is shown? After? (b) How used?
4. What are the chief difficulties in the use of films? (a) Keeping machine and equipment in order? (b) Getting suitable operators? (c) Room darkening? (d) Getting films in on time? (e) Others?
5. Do users usually show a single film? If not, what combination of films has been found most effective?
6. What ingredients are important in a film useful for high school students? Adults of limited education? Adults of better than average education?
7. What are the outstanding strengths and weaknesses of films now available?

If I may now help the reader draw generalizations regarding fundamental education from these experiences here reported, they would be these:

First, there is no doubt that audio-visual media can extend the information of those who hear or see them. But to have this influence they must be understood, they must be seen or heard, they must be judged as useful, and they must help the reader, listener, or observer define the expected responses. If you are trying to get a person to buy something it must be at hand on the counters so that he can easily pick it up. Just showing a film or putting on a series of radio programmes is not enough.

Second, the nature of the motivation is critical in the use of audio-visual materials. The farmer does not have to look at the film which shows the new method of raising rice. He may feel that he does not need to take the field trip to the demonstration plot. No one can make him look at the simple pamphlet which may have been distributed to his home. Much of the effect of our programmes depends upon creating a mood of progress, of pioneering, of getting on with the job. The immediate culture in which one lives may say: 'Why don't you try this new idea' or it may say 'Why bother? We're getting along all right now.'

Third, experimental try-out should be used wherever possible. This does not mean huge, controlled experiments. Sometimes limited samplings may be very helpful. I suggest the need for field testing of one kind or another. Sophisticated observers can be very helpful.

Fourth, audio-visual materials have special appeals in those countries where illiteracy is high. They supply a high degree of concreteness of actual examples—a necessity in sound communication. Excellent films can be made understandable to a great range of talents, the literate as well as the illiterate. We must avoid programmes which set up two categories—the first-class citizens and the second-class citizens.

Fifth, integrated planning and use are a necessity. Here you may run into the hazards of rigidity, of over-organization, of inadequate attention to the needs of varying publics. But if we keep in mind the fulfilment of the lives of individuals, we shall not go far wrong.

THE ROLE OF AN AUDIO-VISUAL AIDS PRODUCTION CENTRE IN FUNDAMENTAL EDUCATION

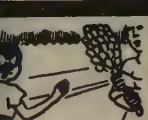
S. D. RIGOLO

The author of the following article spent several years as a Unesco specialist in Haiti and Burma helping create or develop the production of audio-visual material.¹ As his general remarks on the use of these materials repeated somewhat those made by preceding authors we have compressed his article, retaining his descriptions of techniques used in Burma and Haiti (Editor).

As part of a programme in which every aspect of fundamental education is being pursued, the Mass Education Council of the Government of the Union of Burma has trained a group of Burmese artists in the newer techniques required for the production of new teaching materials. The council wished to produce and distribute filmstrips and other materials for its widely scattered centres.

A very competent group of artists is working with the council. Until the introduction of filmstrips, they were producing series of posters, pamphlets, and booklets, and other graphic materials—excellent examples of visual aids which could be produced easily in a centre where the printing facilities of the government printers are available. These posters were designed so that vast quantities could be reproduced cheaply. The subject matter of each poster was elaborated in booklets, thus providing both pictorial and written material. The booklet was designed to be small enough to be portable so that the pictures and text could be enjoyed anywhere, while the big posters were pasted or hung up in homes.

1. See his article 'One Day in Marbial' in Vol. VI, No. 2.



In Burma, music, drama, and dancing combine to make the theatre one of that country's liveliest and most important cultural activities. It is a medium which brings to the mass of the people in live form, in third dimension, so to speak, the legends of their religion and history. These programmes often take many, many hours during which time the Burmese may partake of one or two meals. It is also an excellent occasion for educators to stage contemporary plays designed to unfold a message. Here, the people's love of the theatre is used as an auditory and visual aid with great effectiveness.

The scheme for introducing and producing filmstrips locally was designed to bring further interest, to supply information to smaller and more isolated groups and to create a supply of filmstrips on local topics. Since the filmstrip maintains its fixed order of visual and corresponding information, the presentation is a simple matter for leaders.

With the assistance of Unesco who provided the Mass Education Council with a specialist under the Technical Assistance Programme, the artists acquired a number of techniques for filmstrip production. Economy being a first consideration, one method of production was the drawing of visuals pen and inked directly onto 35 mm. clear leader; or the drawing of the image scratched directly onto the film, using black leader instead of clear film. The clearness and simplicity of the drawing, with absence of unnecessary detail, make for very legible and handsome filmstrips. This technique requires a very patient hand capable of drawing on such a small area. However, with a little practice this becomes a delightful and novel system of drawing. In the case of the clear leader, because of the transparency, it is possible to draw first onto paper which is ruled to the exact dimensions of the 35 mm. frame. The clear film is placed over the drawings on the paper, and held in place by tape or pins. The pen and inking is easily copied onto the film. Errors can be carefully wiped off with a damp cloth.

With black leader, the technique of direct drawing becomes more difficult since preliminary drawings cannot be seen through the opaque emulsion on the film. Coloured inks may be used to facilitate the procedure. However, the spontaneous drawing and the 'engraved' effect of the visuals give a special, interesting character to the filmstrip. Corrections can be made by re-surfacing with india ink. Colour may be added to the copies of these hand-drawn filmstrips by using dyes and special inks. In the Unesco publication *The Healthy Village*,¹ Norman McLaren describes and illustrates in detail his technique of drawing directly onto film.

Several ways of producing filmstrips were experimented with, each having its own particular advantages. However, no matter which technique was used, it was found that when beginning a

1. *Monographs on Fundamental Education*, No. V. See also: Norman McLaren, 'How to make Animated Movies without a Camera' in Vol. I, No. 4 of this Bulletin.

Filmstrips can be produced—both economically and efficiently—by drawing directly onto 35 mm. clear leader. (Strip prepared by the Centre Audio-Visuel d'Haiti.)

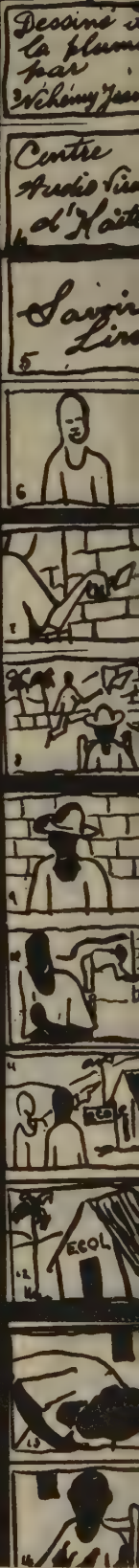
filmstrip it was an excellent idea to set up a quick 'picture script' of pencil sketches. Along with the written script, these sketches served to present the story in image form so as to give the sponsor an idea of how the story would be approached visually. After approval of the script, and if the filmstrip is to be one compiled of photographs, these pencil sketches can be of great assistance to the photographer as a guide to composition, to the use of close ups, long shots, or middle shots, shots emphasizing certain information, and to give continuity to the visuals in the final strip. For a graphic artist making the final drawings for the filmstrip, these composition sketches serve the same purpose.

Because it is not always possible to illustrate photographically certain ideas, the artist's creative sensibility is invaluable in re-creating situations. The artist can provide a personal, exciting and moving visual; he is able to create a special atmosphere by his compositions. His imagination allows him to illustrate as the camera is not always able to do. Because he makes his own compositions, he is able to design the whole visual continuity of the filmstrip; he creates and emphasizes a pleasant flow or movement in the still pictures, giving an impression of activity to otherwise static images.

In Haiti the problems were much greater in that the centre established for the production of audio-visual materials had to serve both rural and urban requirements. The work was further complicated by the fact that it had to be channelled through the Ministries concerned with various aspects of adult education, e.g., health, labour, literacy, etc. The production and distribution centre for such a vast national programme would have to be sufficiently staffed and equipped to provide both the rural and urban areas with the necessary working materials. The Republic of Haiti, faced with a very difficult problem, requested the technical assistance of the United Nations Organization. With the encouragement and participation of Unesco, Haiti proceeded to establish its programme for the production of audio-visual materials in general, i.e., posters, pamphlets, filmstrips, photography, printing, mobile units, etc. A group of artists, made up of a representative from each Ministry, was brought together, and the centre for the production of audio-visual materials for Haiti was formed.

This initial group of artists was launched on a sort of 'extension' plan. The emphasis was placed on training in the production and use of audio-visual materials. The centre hoped to provide a group of specialists who would eventually undertake to train other nationals.

The training programme was a very practical one since it involved actual problems. At the time the audio-visual centre was beginning, the Marbial Pilot Project of Haiti was well advanced. This was a fundamental education scheme begun by the Republic of Haiti in one of its most economically retarded areas. This experimental project was planned to expose ideas and bring forth techniques which could be applied to assist national workers and educators, locally and abroad, in raising the standards of living. It was from this project



Strip prepared by the Centre Audio-Visuel d'Haiti.

that the new audio-visual aids centre of Haiti received its initial recognition. There was a demand for posters and pamphlets and it was on the strength of this first request that the training production programme began.

Operating simultaneously with the graphic section of the production centre, was the Mobile 'Audio' Unit. This service had been operated by one of the Ministries for some time, and was now being used jointly and co-operatively by the centre. It was already providing a regular and effective service in rural and urban areas in the vicinity of Port-au-Prince, but under the centre extended its itinerary to take in points further afield. The films and filmstrips available to this mobile section were of foreign production. Foreign in production, subject-matter, and language—although French is the official language in Haiti—even the French language films would not have been understood by the Creole-speaking population. The whole culture of Haiti is so individual and unique that it was imperative that these films, which were the only kind then available, be interpreted for Haitian audiences.

The job of interpretation requires a thorough study of the films or filmstrips beforehand by the operator/commentator. Certain terms and idioms, ideas and philosophies, visual and technical data might not be absorbed by the audience if the text is merely translated. If the audience is to understand the information in the film, it must be explained in local terms—interpreting the sense rather than translating the word. Only then is the use of 'outside' films justified. But projecting films without proper study and thought beforehand is a waste of time and effort. Originally, tape recorders were used, but because of the amount of wire and brown tape and other paraphernalia, and above all, the lack of the human, personal, and informal touch, this was found to be a poor technique. The ability of the commentator to suggest simple and informal discussions and enthusiastic participation of the audience is proof of a successful evening.

For filmstrips of foreign origin the same procedure is required. However, since the making of filmstrips is, financially, more simple than the making of films, it is possible and preferable to build up and maintain a collection of filmstrips of local interest and local background in the library of the mobile unit.

The music provided on discs by this mobile unit was greatly appreciated and was an excellent introduction to any speeches which had to be made by local leaders. Locally inspired and recorded music was an immense success and kept the gathering together after the evening's lectures and talks, for social dancing, singing and relaxation.

In rural areas, the screenings were held in the school house or in the leader's house in the evenings. The mobile unit can do its own advertising over loudspeakers which never fail to bring together most people from surrounding villages. However, one of the best meeting places, the market square, was a hive of activity between making business and making education. In the centre of the market the mobile unit would set up its own stands, supplying talks and music and making an appointment for the evening. As the audio-visual centre progressed, this mobile unit was furnished with leaflets and posters for distribution.

The first poster designed by the centre was really a huge loose-leaf booklet comprising ten posters which made up a story. These ten posters told the story of flies, their habits, the resulting ugly possibilities, the spread of disease, protection against pests, and the happy conclusion. The book was bound together at the top, and could stand up, tent-like, because of its rigid covers. On the reverse of each poster, sheets were pasted with written information about the picture facing the audience. The original set of posters was made by using coloured cut-out paper to form the images or pictures. This eliminated the use of paints, inks or crayons. The resulting image was flat and simple in design—the picture was clear, clean and extremely legible, a point of utmost importance in poster-making.

To reproduce them in quantities, the silkscreen process was used. This method proved a rather costly duplicating technique; nevertheless, thanks to the silkscreen

technique and the quality of the original design of the posters, the reproductions were almost as good as the original.

The silkscreen process, although creative and easy to handle, is a slow one, however, and is of limited use owing to the expense and the difficulty of obtaining the necessary materials in certain areas.

To follow the distribution of posters, the centre had designed a considerable quantity of leaflets and pamphlets with smaller pictures. These were designed with pen and ink, paint, and cut-out paper. They carried information similar or supplementary to that of the larger format poster. Since wholesale distribution of the larger posters would have entailed high expense, depositing these leaflets and pamphlets instead in the various centres was a favourable solution. The cheapest and best reproduction method was found to be by the Multilith duplicator. This machine gave the neatest reproduction work at the lowest cost, with the largest quantities. The fact that with this method the artists can draw their own stencils was an added attraction. By use of a special ink or pencil available through the Multilith manufacturers, the artists drew directly on to the Multilith stencil—eliminating the procedure of transferring drawings mechanically on to the stencils. Other office duplicators were experimented with but their limited output and the quality obtained was discouraging.

The filmstrips produced by the audio-visual aids centre of Haiti in the early stages were not reproduced in great quantities, as the outlying areas were not supplied with the necessary equipment, nor ready with adequate personnel to handle them. The co-ordination of the use of material already produced, and the amount of field apparatus available cannot be too strongly pointed out as main conditioning factors in a successfully organized fundamental education programme. The production of great quantities of educational aids can be dangerous and wasteful if the necessary field equipment for their use is not considered.

To be able to screen films and filmstrips, electrical power is normally required. Although generators could be supplied (this would appear to be an expensive procedure for many centres throughout the country), kerosene projectors can and have been used successfully in Haiti. In a well equipped mobile unit, one generator is used to operate the equipment. Because Haiti is a small territory, if mountainous, a few mobile units could do a very satisfactory fundamental education job. Haiti, or any territory as small and compact, could operate a few units of this kind with great efficiency, cutting down the hazards of much material being lost through carelessness and lack of experience in handling. The problem of training personnel is also simplified since only a small group would be required to operate these units. The amount of equipment is necessarily limited to the number of units, and so quality can be stressed rather than quantity.

In both Burma and Haiti limited experiments in the technique of animated film production were undertaken. A hand-drawing machine (see *The Healthy Village*, Norman McLaren's Hand Drawing Technique) was used in Haiti to demonstrate the method of producing movement by drawing directly on to the film with pen and ink. More extensive and varied techniques were experimented with in Burma. Lacking the hand-drawing machine, the artists experimented by making simple line drawings on paper and these were subsequently photographed in numbered sequence. Cut-outs were also used and animated under a very poorly and temporarily set up Bolex 16 mm. camera. This exciting special film production technique will contribute greatly to fundamental education plans in the future; however, at present those areas interested in basic education will find that the time and effort involved in producing such films is too great; concentration should be centred on less costly and complicated materials. Perhaps this technique could be applied through co-operation with film production units who would be in a position to experiment and to devote to it special production time.

Many problems arise in connexion with establishing a centre for the production of audio-visual aids, particularly in rural fundamental education areas. With each new centre about to be put into operation, the organizers, whether in Burma or Haiti

or Canada, are coping with relatively the same situations with local variations.

The role and effectiveness of audio-visual materials in education are well known—it is not a new field. The business of passing on information has been timeless, so also the means of educating have been in use since the beginning—whether by word or demonstration, exhibition or writing or drawing, or by experience. Only some of the techniques have changed. Although today we have a fantastic system of communication at our command, we are still faced with comparatively basic problems of producing and making available the newer audio-visual aids. National production centres have proved one effective way of tackling some aspects of these problems.

VILLAGE DRAMA IN GHANA

A. K. PICKERING

Village drama is in many ways the most noteworthy of the audio-visual aids used in mass education in Ghana today. Born of financial stringency and the need for invention in the early days of what has been called 'operation bootstrap', it not only survived in the development of the film, filmstrip and flannelgraph in later and palmier days but has grown in importance and variety of use. Three reasons account for this. Firstly, knowledge of its potentialities has grown with the years. Secondly, certain specific needs in mass education have arisen which experience shows are adequately met only by village drama. Thirdly, and of first importance, village drama is the most truly Ghanaian audio-visual aid, depending as it does upon a nation-wide aptitude and liking for drama and by its intimate relation to local custom and tradition. Yet no great prescience is claimed for its present uses; practical necessity and improvisation in the field have in the main formulated its development.

It has been an axiom since mass education commenced in Ghana in 1948 that the creation of an atmosphere of good will in villages is essential if serious teaching is to succeed. It was in this connexion, with recreational physical training, boxing, games for the young and the not-so-young, community singing and simple craftwork, that village drama, by a happy inspiration, was introduced. Plots were borrowed from old mystery plays, from short stories, fables and local legend, plays were woven around them and enacted in the simplest of rural settings. In village drama theatrical terms acquired a special meaning. The 'stage' was a clearing in the crowd, a space between two palm trees, an open stall in the village market: the 'stalls', rush mats or the trunk of a fallen tree, and 'raising the curtain' a simple statement by the team leader that the audience was about to see a play. 'Stage-lighting' was provided by a kerosene lamp. Yet to mass educationists the atmosphere of intimacy achieved in the absence of physical barriers offset the lack of theatrical device. Not infrequently a member of a village audience, having grasped the drift of the play, would join in and take part—a gesture which always evoked great enthusiasm. By 1951 three mass education teams were operating in Ghana and village drama was a widely established and popular favourite both with staff and audience.

Certain lessons had become clear by then. Firstly the training exercises had revealed a great difference in performance between plays in English and in the vernacular. However well prepared and rehearsed, the former lacked the spontaneity of the latter and seemed wooden in comparison. Experience had gone a step further in showing clearly that it was better to avoid a script at all. The best results were obtained by discussing the action of the drama thoroughly, allocating the parts and leaving the actors free

To be popular, plays must not only have a moral but also clarity and simplicity. (Drawing: Mapson.)



to place an individual interpretation on their roles. It had also been learnt that attention to custom was essential. A breach of local etiquette on the 'stage', such as a messenger failing to greet the chief in the time-honoured fashion or a woman raising her left arm when recording a vote in the presence of men, could seriously distract audience attention from the action of the play. As customs differ widely in Ghana a little research was often necessary and the co-operation of the chief or an elder or the local schoolmaster at rehearsals frequently helped to avoid solecisms. Experience again had shown the popularity of plays with a moral but also that clarity and simplicity were essential.

A play had to be very gripping indeed to hold a village audience for much more than half-an-hour. Humour of course was important but its provision in village drama was the least of the difficulties, the teams invariably possessing several members capable of cheerful repartee or pantomimic burlesque—and village audiences laugh easily. Proverbs in which Ghanaian tradition abounds are popular and it was found that their apt use on the stage always provoked applause. Lastly, a discovery which was subsequently to prove important was made: practical demonstrations on the stage always commanded keen attention.

A play which has survived as a popular favourite from the earliest training courses illustrates many of these points. Entitled *Unity in Strength* it depicts an old man teaching his quarrelsome children a lesson with no other aid than the most common of household utensils—a broom. He unpicks the binding and offers each child a strand telling him to break it if he can. Each does so with contemptuous ease. He then reassembles what is left of the broom and passes it round with the same command. Each to his chagrin is unable to break it. The moral is drawn, harmony restored and the play concludes with a song. Such a play lasted about twenty minutes, gave ample scope for amusing buffoonery in the quarrelling of the opening scene, observed custom in the traditional respect for age, and the practical demonstration invariably focused attention for the conclusion, the old man's short homily in which he firmly establishes the simple moral. Its value to mass education teams, often obstructed by internecine disputes in their efforts to obtain united communal effort, has been considerable.

One final lesson is worth recording about the use of village drama by early mass education teams, none the less important for being intangible. Fourteen or fifteen people working and living together often in rough and difficult conditions suffer a certain strain. Village drama, more than any other mass education activity, bringing together as it did from day to day all members of the team from the leader to the truck driver in a popular and successful joint enterprise, played a not inconsiderable part in strengthening the unity of the team which is so essential to the success of its work, and which the pioneers of mass education in Ghana had been at such pains to promote.

In the early months of 1952, with greatly increased financial provision, training courses

took place for large numbers of additional staff and instead of, as in the past, training only 10 members of a team at a time the new regional courses, with the experience of the original team to draw upon, were organized for 40 young men and women together.

Stimulated by group competition, new potentialities in village drama as a training exercise were quickly revealed. With the larger numbers it was possible to have three or four separate training teams running a fortnightly competition, using members of the public or government officials as judges. In one region particular stress was laid on the promotion of student initiative and the teaching of discussion group method in conjunction with village drama. Four themes, 'Literacy', 'Child Care', 'Co-operation', and 'Sanitation' were used, on all of which each of four teams produced one play. Plots were worked out in discussion groups with the minimum of assistance from the staff. Performances were followed by a free-for-all discussion in which constructive criticism was encouraged and marks awarded for telling observations in the time-honoured educationists' stand-by—the team competition! From this, a technique of assessment of village drama evolved naturally, and the trainees themselves gradually drew up a catalogue of headings under which their drama should be judged. After the first round of plays the headings were 'Theme', 'Presentation', 'Entertainment' and 'Stage-craft'. As the exercise developed further headings of 'Continuity', 'Ingenuity' and 'Costumes' were added. The team which first introduced a light reflector made from kerosene tins for the oil-pressure lamps scored a handsome bonus under 'Ingenuity', whereas one which went in for scene-shifting between the acts with nothing to stop audience attention wandering lost heavily under 'Continuity'. In the latter part of the course the dramas were tried out in a village near the Rural Training Centre and as a result of one team's forethought in shepherding the children into the centre of a carefully grouped semi-circle of adults, 'Crowd Arrangement' was added to the list of headings.

Exercises such as this produced many good plots of great value in the campaigns on 'Literacy', 'Child Care and Nutrition', and 'Village Health and Sanitation', which followed the training courses. Production became smoother and more efficient and the team adept at 'on-the-spot' improvisation. More important, the thorough grounding in the general rules stood the trainees in good stead in their efforts to stimulate drama amongst the village people themselves. This was of particular importance at a period when an increasing popular demand for mass education was necessitating, at least for normal routine work, staff distribution over wide areas and an abandonment of the team method of operation. Thus village drama prospered, especially as a light relief activity for hundreds of new literacy class groups formed throughout the country in 1952.

At this stage of its development however it was still what was described in mass education jargon as a 'propaganda technique'. It provided an entertaining introduction to a subject. It was possibly a motivating influence but not a medium of instruction. Three briefly described plots from typical plays used in literacy campaigns are sufficient illustration.

An eligible young man offered the choice by their father chooses the plain rather than the beautiful of two sisters because she is literate. The beautiful one promptly joins a literacy class.

A young wife nearly precipitates a matrimonial disaster by wrapping up her husband's lunch in what transpires to be his letter of appointment to a new job. When peace is restored she is packed off to the nearest mass education centre.

A chief and his elders sell a 20-acre plot of 'stool' land to a prospector and put their thumb-prints on a document sealing the bargain. They subsequently discover they have sold him 200 acres which a large diamond concern is trying to acquire. Justice—after a court case (always a popular favourite)—prevails, but the play concludes with the chief and elders diligently undergoing training in a mass education class!

A development in the use of village drama came at the end of 1953 when the growing popularity of mass education was used in three of the five regions in Ghana to stimulate rate paying in local authority areas. A humorous and convincing film, *Progress in*

Kojokrim, was prepared and poster cut-out illustrations, delineating graphically how local authority funds were received and expenditure broken down, were the main visual aids of the campaign. Special training courses took place for instruction in their use. In one region, largely as a training exercise and a break from routine, village dramas with a local government theme were compiled and rehearsed. The campaign was to be organized in a series of 'one-day-schools' in the more important villages with a film show—then as now the greatest mass education attraction—on the preceding night. The dramas were to be part of the entertainment which would follow the rally.

On the principle that one might as well know the worst first, it had been decided that one team's itinerary should begin in a particularly difficult area where rate-collectors had hardly been able to collect rates at all. As luck would have it the 'softening-up' influence of the film was lost as rain prevented a show and it was an already disappointed crowd which assembled for the 'one-day-school'. The chairman of the local council attempting to begin the proceedings by explaining the purpose of the team's visit was immediately interrupted by questions shouted from the crowd. Why was their rate higher than in S. . . . (a town nearby)? Why had they not as S. . . . had, pipe-borne water? (This was a particular bone of contention.) The temper of the meeting was set and verbal exchange followed thick and fast until a general uproar was in progress. After a hurried consultation between the chairman, the senior mass education officer and his staff the programme was changed, a gramophone 'highlights' record played at maximum volume over the loudspeaker to drown the hubbub and the 'stage' prepared for a village drama, which after some difficulty was eventually allowed to begin. Some admirable buffoonery in the opening scene served to change the mood of the audience and win attention and as the play progressed peace reigned again. Before the proceedings closed most of the points of discussion of the morning were explained, if not to everyone's satisfaction, at least in an atmosphere of reason and calm.

The play was a simple story of one Kofi Basake, a forthright man who, whilst loudly condemning the local council to friends in his compound, is called upon by the rate-collector to pay his rate. In indignation he throws the intruder out and in pursuing him into the street falls into the gutter gashing his leg in the process. About this he makes an enormous fuss, is very frightened at the sight of his own blood (red ink) and suffers his friends to bear him to the clinic. There, attended to by a spotlessly uniformed nurse with brisk efficiency and assurances that there is no cause for alarm, he is moved to ask who provided the clinic. The answer (of course) is the local authority and so it is to his further questions about the nurse's salary, her uniform, and the equipment of the clinic. Asked if she herself has to pay rates the nurse produces her receipt (previously obtained from the council's treasurer). The play ends with a chastened Kofi swathed in bandages making his peace with the rate-collector and dutifully acquiring his own receipt.

Subsequent experience in the district revealed a contentious local belief that those responsible for the collection and disbursement of rates were free from controls. Before 'one-day-schools' could continue fruitfully public awareness was needed of three points of law: that the rate-collectors in the district bonded themselves for a considerable sum on appointment, that council meetings were open to the public, and that certain council expenditure unsanctioned by the Ministry of Local Government could be recovered from the individual councillors themselves. Discussion groups were unsuccessful in trying to deal with so difficult a subject. Owing to the interest commanded by the drama, the plot was therefore adapted to include these three points. The first was made in the opening scene where Kofi Basake quarrels with the rate-collector, the second when he is persuaded by the member for his ward to come to a council meeting and the third in a scene showing an actual meeting. The three points were again emphasized when a 'converted' and thoughtful Kofi returns to his village and taxes his former co-belligerents with their ignorance and teaches them his newly learnt lessons.

This use of the play was clearly an innovation of value. The lessons had reached the audience and the work of the discussion groups was greatly facilitated.

For the rest of the campaign village drama was used in this way throughout the region, specific plays being improvised to meet the special local problems. The success of the campaign and the statistical records of the increase in rates paid in 1953 and 1954 has been given publicity elsewhere and there is no method of assessing the relative influence of the various audio-visual aids. But in the most 'difficult' district there was no doubt in the minds of mass education staff, government agents, council officials and others who took part, that village drama had 'turned the scales'.

The first reason for this was not far to seek. 'The play's the thing', said Hamlet, 'wherein I'll catch the conscience of the King', a device used in innumerable detective stories since. The essential feature of all the plays used was that the central character was one with whom the audience could identify themselves. Kofi Basake's problem, depicted in the first scene, was their problem; his reaction to it largely theirs, and as the play unfolded and various influences were brought to bear on Kofi the audience too were influenced and, temporarily at least, they shared his final change of heart.

Not only were the Kofi Basakes in the audience affected. Councillors and council officials—especially the rate-collectors—saw new possible patterns of behaviour with agreeable results. Largely because of the early drama, requests from both councillors and rate-collectors led to separate courses being run for them throughout the region. A new atmosphere was created towards the whole question of local government.

It was also apparent that the use of the drama for teaching an indirect lesson through a third person on the stage was of immense value in dealing with a contentious subject in which feelings were easily aroused. The councillor could tell Kofi on the stage that he was ignorant and reactionary and his influence was a serious hindrance to the development of his village, whereas so to have addressed a village Kofi would have been to court disaster.

Both these advantages are of course shared with the film, which has naturally a higher degree of perfection in presentation. Yet this is more than offset by the adaptability of village drama to particular local problems.

Again the film must be shown at night when farmers are tired and the campaign showed that the best way of using the drama was to make the most of the favourable atmosphere created by following it immediately with discussion groups. The drama, also, used the local vernacular where the film lost some effect through being interpreted. More important, the drama presented the living rather than the celluloid picture. Its appeal was more personal and, acted in the idiom of the people themselves, it made a deeper impression. The campaign emphasized again the teaching value of drama in training. The act of producing plays on the points raised both stressed them in the minds of the staff and gave a clearer perspective to their mental picture of the way local government worked.

In Ghana today mass education is engaged on its most important rural extension programme, begun in early 1955: the education of the farmer in the causes and treatment of diseases which affect cocoa trees. A remarkable variety of integrated audio-visual aids is in use, but the value of village drama as an oblique method of demonstrating the use of an insecticide spray or of converting the reactionary farmer to a belief in the value of the new method of cocoa husbandry has been utilized from the beginning in all regions. The campaign is organized on the basis of a number of small travelling teams moving from village to village on a planned itinerary. They carry with them a box of stage properties, lamps and a stock of kerosene. The tried and proved method of operation is used, presentation of the drama followed immediately by discussion groups. Profiting in particular from the experience of *Unity is Strength*, good use is made of the practical demonstration on the stage. The swollen shoot itself, the mosaic-patterned leaf, and the rounded cocoa pod (the symptoms of the deadly swollen shoot disease) are used as illustrations by an agricultural officer to a farmer in the play and form an admirable introduction to their closer examination in discussion groups.

Experience has thus shown that village drama can profitably be used not only as part

of an integrated teaching process essential for the optimum use of the visual aid in direct teaching, but also in certain circumstances as an indirect method of instruction. Its value in the special context of mass education in Ghana is greatest in the most difficult campaigns, involving the most radical social change or demanding the adoption of an unpopular course of action. Its essential use is in the field of human persuasion and its main advantage in this is its most human characteristic—it's fun!

RADIO AS AN AID TO FUNDAMENTAL EDUCATION IN THE CAMEROONS

CLAUDE CHICOT

Mr. Chicot, Inspector of Primary Education in the Cameroons under French Administration, is carrying out at Duala an interesting experiment relating to the use of radio in teaching French, reading and writing, and in spreading the practical knowledge which is part of fundamental education. He has written an article for this Bulletin, of which we are unfortunately able to give only the second part. In the first part, the author sets out to justify 'the right to educate, that is, to lead men, to take them out of themselves, to make them other than they are'. He then discusses the content of his own teaching, based on 'the acquisition of that minimum culture which is brought by learning to read and write' and on 'the spread of practical ideas designed to raise the standard of living'. Considering next the scope of the task involved in this 'education of the masses', he advocates the methodical use of the tools best suited to the purpose, audio-visual aids, including radio. He goes on:

At Duala, I have mainly used radio, though this has come about more by chance than by design. Duala has a broadcasting station and I was asked to replace its director while he was away on leave. It was then that I came to realize the extraordinary educational potentialities of radio. When my acting directorship was over, I continued to work on the cultural programmes.

In these African broadcasts I sought from the first to establish contact, by the time-honoured method of 'letters from listeners'. For a broadcaster has to find ways of holding his audience; he lives in constant dread of being 'switched off'. By the turning of a knob, which he can do at will, the listener asserts his independence; and radio seems to me to be a curious dialogue between a deaf man who says what he pleases and a mute who listens when he pleases. These letters were therefore a great help to me and served as a guide. Little by little one learns to grasp their purport and, by a process of adding up the concordant views and eliminating those that contradict each other, to arrive at a statistical picture of the truth. It is often necessary, too, to read between the lines and boldly strike a balance between what is desirable and what is desired.

I soon noted that French lessons were among the features most in demand. This will be no surprise to people who are acquainted with the Cameroons; for in this country, which is a crossroads, a hundred dialects are used, and the need for a vehicular language of world-wide currency has led the elected Assembly to designate French as the national language of the Cameroons State. After making an investigation, I therefore selected 20 centres of interest, which served as the titles for 20 lessons. Each of these included three or four simple sentences. In the bilingual broadcast, each sentence was read out in French, translated, then read once more in French, after which the pupils were asked to repeat it several times. The essential words were then taken from the sentence and treated in the same way.



Recording a sketch, based on the script, in the vernacular language with the children of a school in Duala. (Photo: Musée Pédagogique-Pierre Fourré.)

The success of this venture was largely responsible for an increase in purchases of receiving sets. On the other hand, there was an avalanche of criticism from listeners whose language we were not using. We had, somewhat arbitrarily, chosen Duala (Tuesday, Thursday, Saturday) and Ewondo (Monday, Wednesday, Friday) as the languages for our translations. The other linguistic groups reacted against this, and the vehemence of their reproaches revealed to me clearly the strength and the weakness of the African languages. In a sense, all natural languages have the same—biological, we might say—dignity, and the term ‘mother tongue’ by which they are known emphasizes both their priority in time and their emotional significance. But it also proclaims them as obstacles to emergence from the family or tribal circle. Whether on the radio or in school, we should seek from these languages what they can give: the ring of authenticity, the appeal of the familiar. Their diversity, however, makes them unsuitable for wide-scale use. I am purposely dwelling on this aspect of overseas education, because it is important from the educational, and delicate from the psychological, standpoint. Let the most cultivated Africans not be ashamed, then, of this return to the fountain head, whither all our steps are bent; but let them, in finding inspiration in their folklore, beware of the attendant risk of cultural autarky, which would wall them in, cutting them off from the rest of the world.

The translation of our sentences into Duala and Ewondo having proved insufficient, the question arose whether we were to extend the system to all the dialects, in accordance with the desires expressed by listeners. But this was impossible; on the contrary, some other way had to be sought of going from French to the vernacular tongues, from the one to the many. I then had the very simple idea of arranging for the translation to take place at a different point in the line of communication: not at the microphone, but before the loudspeaker where the broadcast emerged. This device saved us. I say ‘us’ because from this time onwards my assistant, Mr. Jean Meyer, helped me in preparing this broadcast. At the beginning of the October term in 1956, we installed a dozen receiving sets in various schools in our district, and—in the case of adult classes—we asked qualified African teachers to translate for their pupils, in their own language, what they heard. At the same time we tried to overcome a serious difficulty inherent in verbal teaching—and hence in broadcasting—arising from the fact that words are fleeting. Broadcasting, so marvellous in its ubiquity, has the drawback of being essentially ephemeral. Yet the only conceivable solution—the written word—raises, in its turn, a formidable problem, because those Africans who do not know French are also as a rule unable to read. The need to extend our oral work by written instruction at once implied the teaching of reading. We tackled this, and whilst we were about it—for



the more a man gets the more he wants—we embarked on the teaching of writing as well. Using a small school printing press, we produced several hundred copies of 60 cards containing sentences of the language, the reading lesson and the writing exercise. The corresponding 60 programmes were broadcast twice a week, from December 1955 to June 1956. The comments received from teachers and pupils, of which we took note in all humility, led us to alter as we went along the content and form of our lessons. Finally we started again from scratch and worked out a method for the rapid teaching by radio of language, reading and writing. This has been published by the Librairie Didier¹. The material consists of a cardboard case containing a set of 72 lesson cards, of which 60 (white) are for the actual lessons and 12 (blue) are for recapitulation. The title is *Jeanne et les siens* (Jeanne and her people). An African family is depicted, engaged in activities corresponding to the centres of interest selected for study. There is a small printed guide for teachers, giving simple directives which would enable them, if need be, to use the method without radio—a thing which is perfectly feasible.

With *Jeanne et les siens* we were emerging from the experimental stage and now had to do with the general public. In the school year 1956-57, three times a week for 24 weeks, about 2,000 adults, helped by a hundred or so voluntary teachers, some of whom are not members of the teaching profession, will have been learning French, reading and writing, either in classrooms or at home. Thirty-one miles of magnetic tape will have been recorded, to be used again next year for a campaign intended to cover 10,000 pupils.

I have confined my remarks to the use of radio and printed cards for literacy teaching. The other cultural broadcasts of the Radiodiffusion du Cameroun are of a more standard type, and our work in regard to educational films is not especially original. In the latter connexion, however, I should like to say a word in passing about the dispute between the respective advocates of films and filmstrips. This dispute is confused and seems likely to remain so. It seems to me, however, that the two kinds of film are essentially different and have separate properties. A photograph is an object; I look at it, my gaze wanders all over it, I take in each detail separately and then contemplate the picture as a whole. It appeals to the understanding. A cinematographic film, on the other hand, carries me away, obliging me to live a span of time which belongs only to this astounding art—a sort of eternal present. It precludes reflection, which depends on the possibility of going back. To put it in a nutshell, we might say that a photograph appeals primarily to the mind whilst a film appeals primarily to the emotions; or, again,

1. 4 and 6, rue de la Sorbonne, Paris-5^e.

that a photograph can afford a kind of practical instruction whilst a film teaches nothing, though it may sharpen the capacity for feeling and wishing. Indeed, the only good educational films I have ever seen were films intended to inspire some action.

This digression brings me to my conclusion: the best method is not, after all, to use either films or photographs or radio, but to use films and photographs and printed matter and radio and every other medium. Effectiveness in adult education demands a maximum convergence of techniques, with photographs taking up the principal sequences of films, titles being used as phrases for reading, slogans in broadcasts, topics for discussion and headings of articles. In other words, we must use all the resources at our disposal and be guided by events.

EDUCATION IN PUBLIC AFFAIRS BY RADIO IN NIGERIA

AYO OGUNSHEYE

Is the radio listening group a thing of the past? Summing up the experience of the British Broadcasting Corporation in the United Kingdom, after the second world war, Jean Rowntree and Joseph Treneman take the view that there is no case for the revival of the listening group. The listening group according to them was a product of the period when the idea of education by discussion seemed capable of indefinite expansion, when wireless sets were comparatively rare, and when there was nothing artificial in the idea of going off to a common meeting place to hear a broadcast. They add: 'It may well be that there is a case for some type of listening group in countries with a scattered population and little variation in educational background. But the impetus must come from the public'.¹ The truth of these latter remarks has been borne out by two experiments in group listening conducted in Nigeria in November-December 1955, and May-June 1956, by the Extra-Mural Department of the University College, Ibadan, acting in collaboration with the Nigerian Broadcasting Service. The experiments, described below, show that the radio as an instrument of popular education has immense possibilities in at least one underdeveloped country. If in the account which follows, the organization of the programmes seems to receive inordinate attention, it is because in a country the size of Nigeria (373,000 square miles) where distances are vast and communications poor, and where letters may sometimes take as long as a fortnight to reach their destination, good organization is of the essence in any venture in adult education which is run on a country-wide basis.

How the experiments came to be organized was influenced to no small extent by the valuable experience gathered by the Department of Extra-Mural Studies from 1950 to 1953 when an abortive attempt was made to organize groups to listen to special programmes put out by the BBC from London. The reasons for the indifferent response to the programmes repaid study. It appeared that no adequate local preparation had been made before the broadcast series were made in London. Scripts often arrived late from London and so could not be duplicated and circulated in good time. The half-hour devoted to the programme must have been overcrowded since two straight talks on different topics were given one after the other. There was no follow-up either in the form of discussion or reading material. The listening groups had no permanent bases locally and there was no sustained guidance from recognized group leaders; no comments were forthcoming from them on the effectiveness of the broadcasts. In communities where street lighting facilities were few and far between, it was too much to expect people to venture out at 8.30 at night to listen to a radio programme. Negative

1. *Broadcasting in Further Education*, by Jean Rowntree and Joseph Treneman.

though it was, the results of this experiment enabled the department to draw profitably on the experience of other countries, notably Canada's Radio Farm Forum and the Citizen's Listening Post run by the Extra-Mural Department of the University College of the West Indies.

The first task was to form the listening groups or, as they were called in Nigeria, radio discussion groups, to emphasize that the most important thing was the discussion which followed the listening. One obvious limiting factor was the number of towns in Nigeria where there were branches of the Nigeria Radio Rediffusion Service, the public company responsible for distributing the programmes of the Nigerian Broadcasting Service. In all, there were about twenty odd centres to choose from, not counting private wireless sets. To this was added an important consideration, namely, that the radio discussion groups should best be formed in centres where there were chances of building them round existing local organizations. As the Extra-Mural Department already had about ninety tutorial classes throughout the country, there were ready to hand groups of students and adult education associations which could constitute the core of the radio discussion groups. Special effort was made to attract people who do not normally attend extra-mural classes.

The next problem was to find topics which would have a wide appeal and lend themselves to systematic treatment in serial form. The subject chosen for the first programme from November to December, 1955 was 'Problems of Economic Development'. Not only was the subject of topical interest in view of the current discussions on self-government but the Department of Extra-Mural Studies had organized a successful vacation course which had attracted wide attention on the same theme three months earlier. The director of the course was a leading economist, Professor W. Arthur Lewis of the University of Manchester. By organizing a radio discussion programme on the subject, it was hoped to bring home the problems of economic development to a wider audience. The same was true of the subject of the second programme, 'Federalism in Nigeria', which ran from May to June 1956. In view of the constitutional conference which was then expected to take place the following September, it was topical. The radio programme also followed a vacation course on 'Comparative Federal Government' directed by Dr. A. H. Birch.

Once the first topic—'Problems of Economic Development'—was chosen, the question arose what form the radio programme should take. Should it take the form of straight talks or should it be in the form of a dramatized discussion between two or more speakers? Because it offered better chances of maintaining listeners' interest through a change of voice, the dramatized discussion was settled upon. At one time the idea of having two economists was entertained but it was eventually dropped lest the discussions become esoteric. Instead each broadcast took the form of a dialogue between an economist (incidentally the author of this article, who also wrote the scripts) and an officer of the Nigerian Broadcasting Service, an experienced broadcaster, who played the part of the man in the street. By the time the first programme was over the strength of the dramatized discussion form was proved. It was adopted for the second programme.

Should educational broadcasts set out to inform or to stimulate? The weight of expert opinion seems to be in favour of the latter. In the opinion of Roger Clausse, 'broadcast productions should be suggestive, evocative, mainly confining themselves to arousing interest. When they seek to become instructive and give full satisfaction to the interest they arouse, they become heavy and indigestible. . . .'¹ Writing from Danish experience, Hartvig Frisch says that a good radio talk should be in the nature of an appetizer, stimulating interest and arousing a desire to learn.² This approach commended itself to the department for two reasons. It fitted in with the policy of arousing in adult students

1. *Education by Radio*, by Roger Clausse, Paris, Unesco, 1949.

2. *The Educational Role of Broadcasting*, International Institute of Intellectual Co-operation, Paris, 1935.

an intellectual interest in problems and training them to develop balanced judgement, and it lent itself to the treatment of controversial issues. But if stimulation was not to degenerate into mere titillation and if interest to learn was not to be wasted, steps had to be taken to give the problems a strong educational content.

It was sought to do this in two ways. First, each radio discussion group was supplied with background reading material of a factual nature. These consisted of relevant cuttings from reputable journals, books in the West African Penguin series and pamphlets specially written for the purpose. Also in this category were the brochures, one on each of the programmes, prepared for the guidance of the discussion groups and individual listeners. In them were set out suggestions on how the groups should be conducted and the ground to be covered in the broadcasts. Second, provision was made for the follow-up of each broadcast in discussion lasting about an hour under carefully selected discussion leaders and in reading at home. Groups and listeners generally were encouraged to send comments and questions which required further elucidation. Two or three of these were dealt with at the beginning of each broadcast.

In order not to strain the attention of listeners, each broadcast lasted for only 20 minutes, in a few cases 25, and the educational objective was kept very modest. For example, during the second broadcast in the series on 'Problems of Economic Development' in which the topic for discussion was how Nigerian agriculture could be made more productive, only two questions were raised, namely: Is mechanization the immediate answer? If not, what are the other profitable lines of advance? Again, in the first broadcast in the series on 'Federalism in Nigeria' when the topic for discussion was the division of legislative powers between the centre and the regions the two questions raised were these: Where should residual power lie? Is it possible to have a federation in which some of the constituent units are self-governing and others are not? The vacation courses which preceded the programmes had already brought out clearly the issues in which many people were interested and the scripts were tailored accordingly. Each broadcast ended with a summary of the discussion and an announcement of recommended reading.

A feature of the programmes which proved popular was the arrangement by which the department undertook to supply on request to the general listeners the brochures and pamphlets. This enabled him to follow the series and to engage in private study. He was also encouraged to send questions and comments. The broadcasts were repeated every week for the benefit of the general listener.

How were the programmes received? For the first programme on 'Problems of Economic Development', the original intention was to have only a dozen radio discussion groups. The response was such that in the end 26 groups were formed. For the second programme the number of groups rose to 40. These figures are the more remarkable as reception was not always good in many centres. Almost two thousand copies of the brochures and pamphlets were distributed, a good third of them to the general listener.

Every week, many times more questions were received than could be dealt with. Proportionately more questions were received during the second programme. Some of the best questions came from the general listener. The questions relating to each broadcast proved useful in writing the scripts for subsequent broadcasts both as pointers to listeners' interest and as danger signals to what to avoid. For instance, during the first broadcast in the series on 'Problems of Economic Development' the term 'conspicuous consumption' was used to describe the spending habits of certain groups in underdeveloped countries. Promptly came questions asking that the term 'conspicuous consumption' be explained. Professional jargons were carefully eschewed after that. On the whole the questions and comments received showed that listeners followed the arguments which were presented in the broadcasts.

The radio discussion programmes enabled the Department of Extra-Mural Studies to reach a wider public and to draw new groups into its activities. At a time when more and more Nigerians are being called upon to play an increasing part in the body

politic, it was proper that there should be an opportunity to examine, through informed discussion and deliberation, some of the major issues on which the future of Nigeria depends. And in a country where centrifugal forces are all too strong, the fact that there was a common platform on which these issues could be examined, irrespective of tribal or political affiliation, may have had some unifying influence.

TELEVISION AND FUNDAMENTAL EDUCATION

HENRY R. CASSIRER

Television is spreading today from its original base of highly industrialized countries with large capital resources to technically underdeveloped areas of Asia, Africa and Latin America. This poses entirely new problems in programme production and reception. With relatively small resources for station construction and programming and with a level of income which prevents the great majority of families to acquire individual receivers, a fresh approach is called for. Equally important is the fact that, while television can be considered a relative luxury in advanced countries, where it exists on top of already well developed educational and communications facilities, it may be destined to play an entirely different role in countries which are devoting major efforts to social and national emancipation and to raising the economic and cultural level of the people.

The trend is only in its beginning stage. There are TV stations in Thailand and Iraq, a station, temporarily discontinued, exists in Morocco, and there is television in relatively under-industrialized countries of Latin America, such as Colombia and Guatemala. Many more countries in those continents are now taking practical steps toward the introduction of television, such as Egypt, India, Iran, Lebanon, Costa Rica, Ecuador and Peru, and everywhere the question is being asked: How can television be best developed as a constructive force in the future of the nation?

It is not the purpose of this article to advocate the introduction of television as such. In theory there is no reason for a country to introduce television against so many economic and technological obstacles when numerous other educational and communications facilities are in urgent need of development and people frequently lack the bare necessities of life. It is, however, important to assure that television is used in the most constructive fashion once the country has decided to introduce it. The motives for undertaking such a project frequently appear relatively unrelated to the over-all interests and educational aims of the country. It may be national prestige which prompts the introduction of television, or private commercial initiative, or other incentives initially far from the purposes of fundamental education. Yet there is in principle no reason why the original motives may not be broadened to take account of the wider purposes which television may serve in a technically underdeveloped country. This requires, however, a new approach to television and an analysis of its special characteristics as a medium of communication and education under conditions which are completely different from those in which it has hitherto made its spectacular way. The field is so new that it is not possible to report in detail on the successful application of television to fundamental education, as is possible with regard to other audio-visual techniques of adult education. However, we may lean on experiments carried out under the auspices of Unesco in rural areas of industrialized countries, and project the use of TV in underdeveloped areas through an understanding of the medium itself.

Ever since 1951, French rural communities have formed so-called 'tele-clubs' or TV viewing groups. Unesco began to study this development in 1952, for they seemed to be the beginning of a form of reception suitable to less developed countries, and a manner of integration between the broadcast medium and local forms of adult education. This might indicate a new approach to the problem of blending impersonal mass communication with that direct human contact which is the basis of good education. To appreciate the contribution which TV might make to rural adult education, it was, however, not enough to study reception. In 1954 Unesco co-operated with French television in the production of a series of programmes entitled 'State of Emergency' (Etat d'Urgence) which dealt with the urgent problems of modernization in rural communities and were addressed primarily to tele-clubs. These programmes led to group discussions on such issues as the introduction of tractors, the role of co-operatives, and the flight from the land of young people. Each programme was based on 'case histories' filmed in the area of the tele-club and included studio discussions between peasants and agricultural experts.

The project was evaluated by a team of sociologists.¹ It proved highly successful. Discussions lasted until late into the night, attitudes were changed and in some cases action followed. One village decided to bring water to the homes (many villages have only a single water pump), another formed a local co-operative. At the same time the programmes served to familiarize city dwellers with the largely unknown problems of their rural neighbours.

The French experience had its sequel in Italy and Japan. An aid mission to Italy led to the formation of some 4,000 tele-clubs by adult educational organizations, which wish to utilize television for the double purpose of attracting a public and stimulating discussion. At the same time special programmes were produced dealing with the conditions which lead young farmers to stream into the cities from their villages in the Apennine mountains. In Italy, community reception of television in bars, public places or tele-clubs, is today the dominant form of reception.

In Japan, Unesco carried out in 1956-57 a parallel project to that executed in France, except that it included also the formation of pilot tele-clubs. The idea is taking hold and television is opening up rural areas to programmes of educational significance, as well as to entertainment and relaxation which had been missed, especially by the younger generation.

The value of this form of television reception is brought out by the experience with Radio Farm Forums, or village discussion groups of special radio broadcasts, which were created in 1956 with Unesco assistance in India. A sociological survey, which compared Farm Forum villages to 'control' villages, many of which also had radio sets, came to the conclusion that discussion groups greatly enhance the impact of broadcast programmes. People are everywhere suspicious of the views of outsiders and hesitant to follow their advice. But if the advice is endorsed in group discussion and the individual peasant feels that he has the approval of his neighbours in changing his manner of cultivation or his outlook on social conditions (e.g., the position of women or the education of children), he is often eager to be among the first who change over to the new ways.

The broadcast medium is relatively ineffective from an educational point of view if it functions as a one-way channel of communication to an anonymous and isolated audience. But linked with group discussion leading to group action it can be highly effective. Let us then take a closer look at the role which television might play in fundamental education.

1. For bibliographical sources see p. 193.

Television as a whole cuts across and combines all existing media of communication. In fact, it is the totality of its approach which is the cause of its potential threat as well as its opportunities to do good. Television combines immediacy with remoteness (direct live broadcasts and reportage by film), it introduces a note of personal intimacy into the process of mass communication, it is the most effective medium for instantaneous information and a fascinating vehicle for entertainment, and it is unique in blending the immediacy of sound and picture.

With all these advantages, television has fundamental limitations which make it a vital but by no means exclusive medium of communication, a medium which can be most helpful in combination *with* but *not in place* of other methods of education.

Education requires personal, intensive and systematic study based on the active participation of those who are to be educated. The direct contact between teacher and pupil, the activity of groups, the integrated and repetitive use of teaching materials in the systematic progress of tuition, the permanency of the written or printed page—all contribute to achieve lasting results. Perhaps the greatest weakness of television as a medium of education is that it comes out of the blue and passes quickly into the nowhere. Only an audience which is prepared to receive its messages, either because of systematic preparation and control or of a general level of education, can fully absorb a television broadcast. And if the broadcast contains much factual information, there will always exist the desire to have it repeated, to study it in detail and to follow through individual aspects with greater thoroughness. Television can stimulate, excite, enrich life as a whole, and can teach in broad outlines and open new perspectives.

It should be accompanied by other means, so as to root specific information deeply in the minds and lives of its audience. This makes it necessary to view television as part of an expanding educational process that works all the way up from the individual guidance work by individual teachers to the broad presentations to broad audiences.

FUNDAMENTAL EDUCATION

Fundamental education is community education that takes in the whole range of human activity and addresses itself to all ages and levels of understanding, regardless of their ability to read or write. The totality of fundamental education is matched by the totality of television. Here lies their basic meeting ground.

Reporting on experience in educational television in the United States, a correspondent of the London *Times Educational Supplement* notes that 'television can help in two ways. It cannot replace the classroom teacher, but it can, as it were, multiply the brilliant, stimulating teacher by introducing him to hundreds of schools. It can also bring rare and costly equipment for close inspection by children who would never otherwise have the opportunity of seeing it in their classroom'. Applying this experience to fundamental education, one might say that thanks to TV the expert can meet an entire region simultaneously and an entire region can see practical work to which it would otherwise have no access.

Beyond these general remarks, some specific points come to mind in which television can be of particular value:

Television is adaptable to regional conditions. It has been general experience that audio-visual material prepared outside the fundamental education region is not easily applicable to its particular conditions. Television can use such material, but adapt it to regional conditions by presenting it with 'live commentary' in the local language and by integrating it with material locally produced.

But more than that. In live and filmed programmes TV can be a mass reporter of significant work done locally. To give a few examples: TV cameras can regularly visit

a model farm or village, and communicate to the region the week-to-week work in agriculture that is being done there—something that it would be impossible to do via film. Television can visit hospitals, health stations, workshops, etc., and familiarize the people at large with them. It can serve as a means for mass demonstration and communicate to the population the creative work of local groups. Plays about subjects of general interest produced in a community can be relayed to others. Contests in production, sports, games, art, etc., can be relayed and similar activity can be stimulated thereby elsewhere. Television will be effective only if its programming, as much as its reception, is rooted in the community.

Television creates a community spirit. When television is viewed collectively, it gathers people around a centre of information and entertainment and provides the opportunity to utilize this social gathering for other purposes, such as group discussion, local group entertainment and instruction. The television screen can be the starting point, the focus for the revolutionizing of the entire community, not only through TV itself but through every other method of community development. Men and women, rich and poor, all will be attracted and get used to the idea of working together, respecting each other's contribution. Television will also help to integrate the school into the community if the school is the place where the set is located.

Television stimulates political activity. By creating a community organization on the local level, TV helps to develop community opinion and local democratic activity. At the same time, by being present at political gatherings of national importance it brings awareness of them to the people at large and gives the representatives an opportunity to address themselves to their constituents. It is also a means for personalities to become known throughout the region and to assume personal leadership in an area in which human leadership normally has a very limited range.

Television stimulates production. By means of the above methods, TV can reach broad masses and guide them toward higher productivity, as well as co-ordinate marketing and general distribution of products.

Television opens the eyes to the world. Because of its ability to link local conditions with reports (largely by film, but also by personalities) about other parts of the country and other sections of the world, TV can open the eyes of the people to the world in which they live. Remote events need not be presented in a wholly detached manner which has little meaning to the local people. For instance, a television programme might deal with the story of rice, from rice farming to its export and consumption by people living far away. By linking local conditions with national and world relationships, TV can establish a bond between the viewer and other people.

Television enriches leisure time. By bringing entertainment to people craving to escape from boredom, by providing leisure-time distraction, TV enriches the life of its audience. At the same time it can stimulate local arts and dances, can lead to active forms of expression, not only for the purpose of broadcasting them to others, but mainly as a way of community or individual creativity which is stimulated by the examples seen on television.

These are only some of the fields in which the special value of TV is apparent. But it is essential that local leadership utilize the broad stimulus, that local teachers (partly even trained by TV) follow through the FE work, and that other means, better suited to intensive study—the printed page, the filmstrip, or the local work project—are used side by side with television.

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